ON THE

LYRA VIOL

Being a choice Collection of New and Excellent Lessons for the *Lyra Viol*, both easie and delightfull for all yong Practitioners. To which is added some few plain Directions as a Guide for Beginners.

BRITISH MUSEUM

To all Lovers and Practitioners in Musick.

A Preface *by way of* Introduction *to the* Lyra Viol.

BEing now to Reprint this Book of Lessons for the Lone *Lyra Viol*, I thought good to make an Addition of many new and easie Lessons, for the benefit and encouragement of yong Learners: And also to adde a few Briefe and necessary *Directions*, especia ly for yong beginners, who live in the Countrey, and far from any Master or Teacher.

First, the *Lyra* or *Harp* Violl (the figure of which is expressed in the Title Page) is strung with six strings; on the neck of which is seven Frets or Stops, to which is assigned seven letters of the Alphabet, *viz* *B. C. D. E. F. G. H.* The Letter *A.* is the string open. And as there is six strings on your Violl, so the Lessons which are set down for your Violl, are prickt or Printed on six Rules or Lines, the Letters being placed on those sixe Lines doe answer the six strings on your Violl. For example:

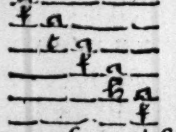
In this Example you see the places of the Letters as they are stopt on the neck of your Violl, and

though

though heere they be of one ſort together, in your Leſſons you will meet with them mixt with other Letters one under another, which are called a full ſtop, or the ſtriking three or foure ſtrings together with once drawing the Bow, according to your number of Letters ſo placed. For Example, ſometimes where ſingle Letters follow one another, two or more of them are ſtruck with the drawing of one Bow, which when they are to bee ſo they have a daſh under them as you may ſee them placed at the end of the former Example. Alſo ſometimes you will meet with a letter which hath this mark under it ∴ which is called a Thump, or the ſtriking the ſtring onely with the Finger of your left hand.

Secondly, for the Tuning your *Viol*, *Lyra way*, being the Tuning of the firſt Leſſon, I ſhall direct you in that it being ſet downe by *Uniſons*, which is the making two ſtrings agree in one ſound,

Your tuning, by Letters or Table ture is thus;



In the Tuning your Violl for a yong beginner, is beſt to begin with the firſt or ſmalleſt ſtring, the which being raiſed up as high as it will conveniently beare without breaking, And then you Tune the reſt to it in this manner.

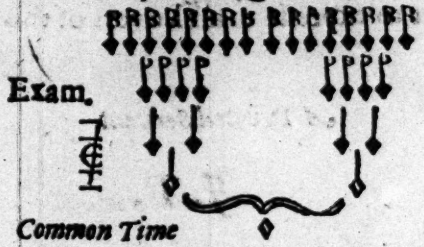
Firſt. Stop *F* on your ſecond String and make him agree in ſound with your firſt open: that done, ſtop your third in *E*, and make him agree in ſound with your ſecond open: then ſtop *F* on the fourth, and make him agree with the third open: Then ſtop your fifth in *H* and make him agree to your fourth open: Then ſtop your ſixth in *F* and make him agree in ſound with your fifth open. This exactly done your Violl is Tun'd.

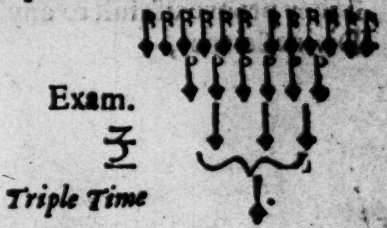
Thirdly, for your underſtanding the *Notes* or *Time*, which is placed over the Letters, which are ſet for the drawing the ſound ſlow or quick, ought to be underſtood. I ſhall therfore give you the plaineſt directions I may; Firſt, their names, and then their proportions, and burthen your memory with no more then ſhal be uſual in theſe Leſſons.

The Names of the Notes.

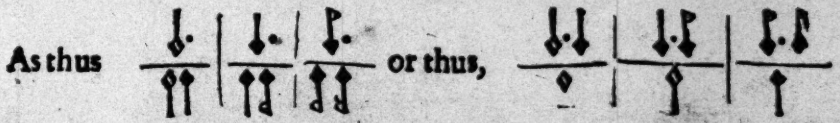
In Muſick there are many proportions of time, but two are onely uſed in this booke, which are the Common or Sembreefe time, & Triple Time; To know them ſeverally you have this Character or Mood placed at the beginning of your Leſſon, when it is Sembriefe time, and this when it is Triple time. Their proportions I ſhall give you ſeverally; Firſt, the Common or Sembreefe Time time, the Sembriefe being the longeſt or maſter Note is as long againe as a Minnum, for two Minnums make a Sembreefe or four Crotchets, or eight Quavers, or ſixteene Semiquavers, and this is uſuall to Pavens, Allmans, Ayres &c.

The Triple Time which is uſuall to Corants, Sarabands, Tunes, or Jigges is more light and quicker and his Time Note or maſter Note, is a Minnum with a prick, which is as much as three Crotchets, or ſix Quavers, or twelve Semiquavers. See heere an Example of both.





Theſe ſeverall Notes have uſually an Addition of a prick of augmentation joyned to them which makes the Note to which he is added halfe as much more as he was before: for example.



Fourthly,

Fourthly, a few generall Rules to be obſerved, Firſt, note that in every Bar you have the value or proportion of one Sembreefe if it be Common Time, if Triple time the value or proportion of a Prick Minnum, or ſome time two Prick Minnumsin one Bar.

Secondly, Obſerve that if you have a Quaver or any other Note over a Letter, and there follow three or foure letters which have no Notes over them, they muſt be of the ſame and ſo continue til the next Note allters it.

Third Rule is, that at the beginning of a Leſſon if there bee an odd Note then you ſtrike it with drawing the Bow towards you, but if there be no odd Note then you ſtrike it with putting your Bow forward.

Thus having briefly given you a few neceſſary Rules according to my weake judgement, which if they proove uſefull to any I have my end, and ſhall endeavour to expreſſe to all LOvers of this Divine Science,

A Devoted Servant

J. P.

Reader, through the overſight of the Printer the numbers of the Leſſons are Not figured right, however you will find 102. *Leſſons in this Booke.*

Alſo take notice that the Leſſons at page 77. *called the* Giliflower, *is the* Harp way ſharp, *tuning.*

The Tuning Lyra way.

May Time.

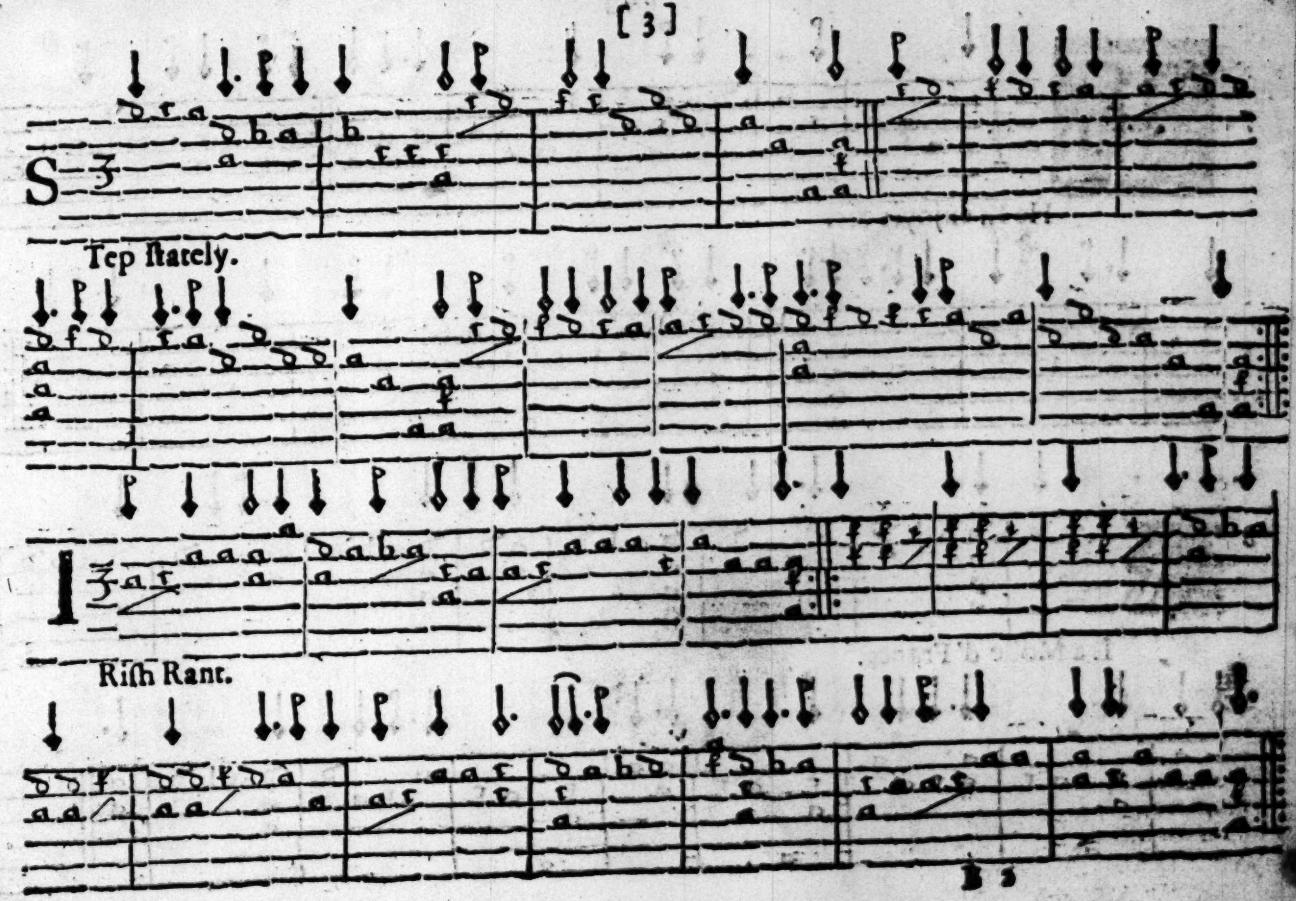
Araband.

3

Araband.

4

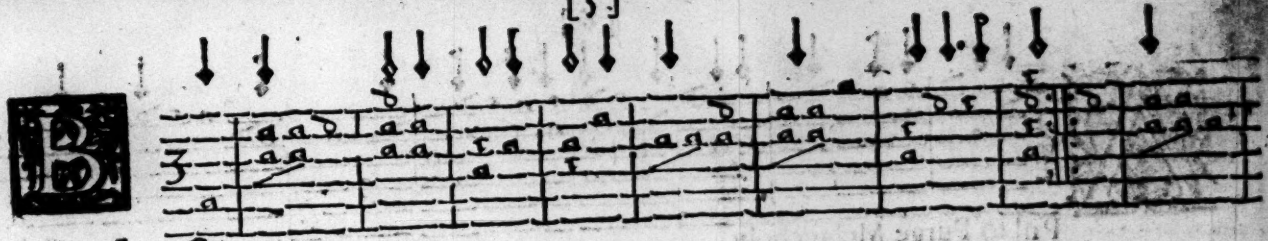
Ver the Mountains.


5
S
Tep ſtately.
6
Riſh Rant.

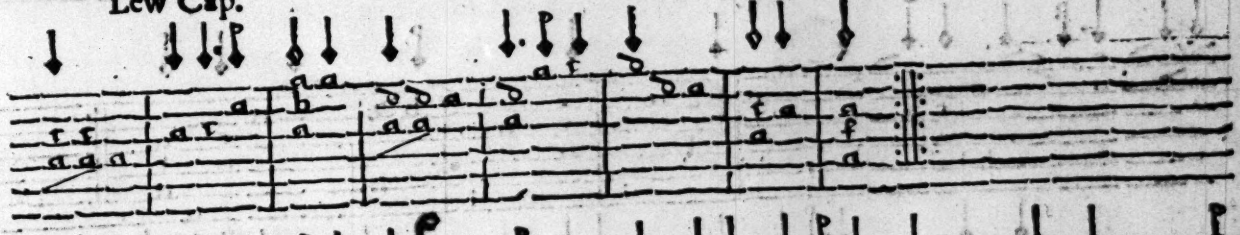
He K. enjoyes &c.

La Mode d' France.

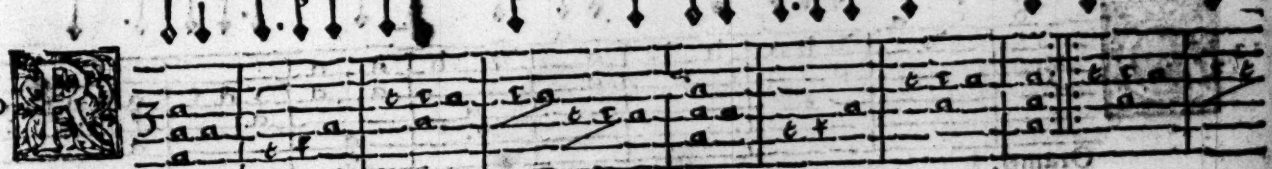
9



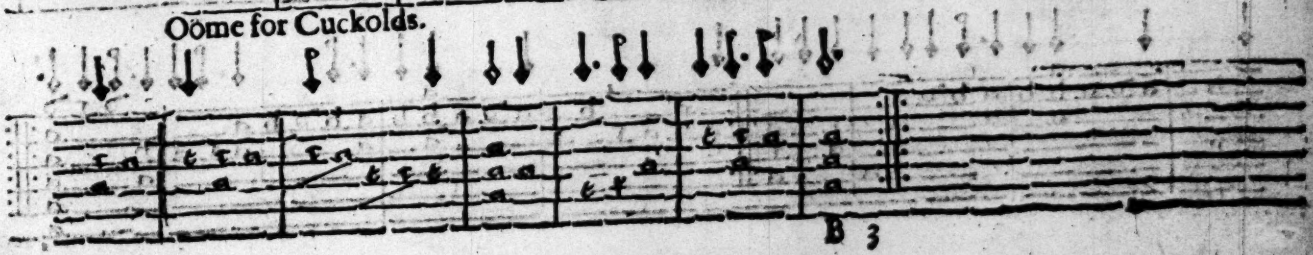
Lew Cap.



10



Ooome for Cuckolds.

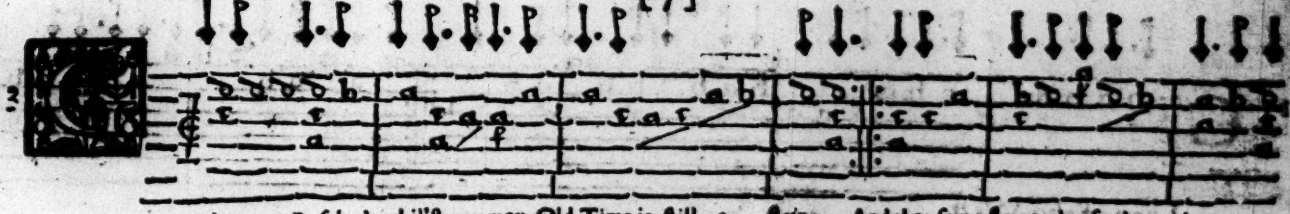


11

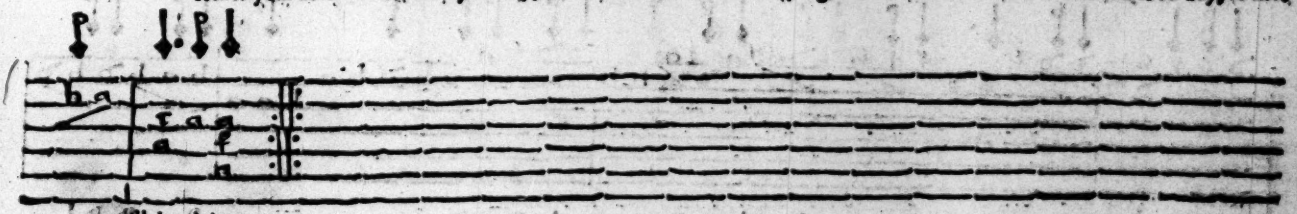
Pill to Purge Melancholy.

13

Oranto.



Ather your Rosebuds whil'st you may, Old Time is still a flying, And that same flower that smiles to day, to mor-



-row will be dying.

2

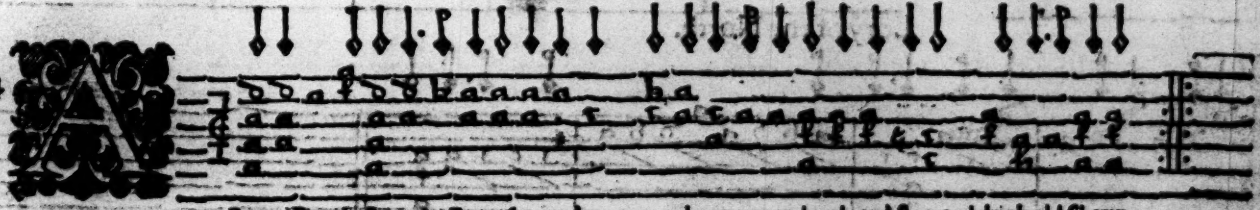
The glorious lamp of heaven the Sun,
The higher he is a getting,
The sooner will his race be run,
And nearer hee's to setting.

3

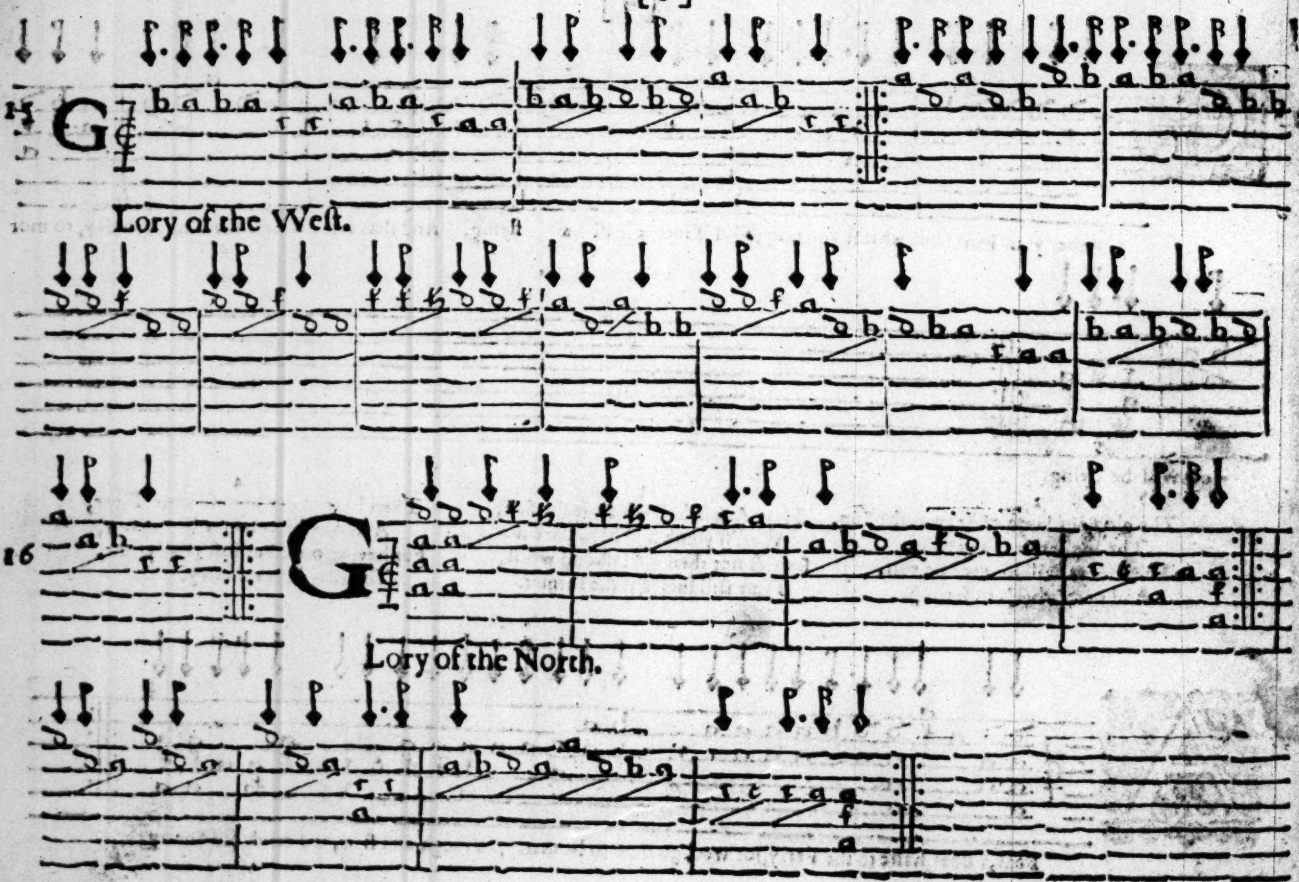
That Age is best which is the first,
Whil'st youth and blood are warmer,
Expect not then the last and worst,
Time still succeeds the former.

4

Then be not coy but use your Time,
And whil'st you may goe marry,
For having once but lost your prime,
You may for ever tarry.



Boat, a Boat, hither to the Ferry, for weel go over to be merry, to laugh and sing, and drink old Sherry.


Lory of the West.
Lory of the North.

17

Symphony.

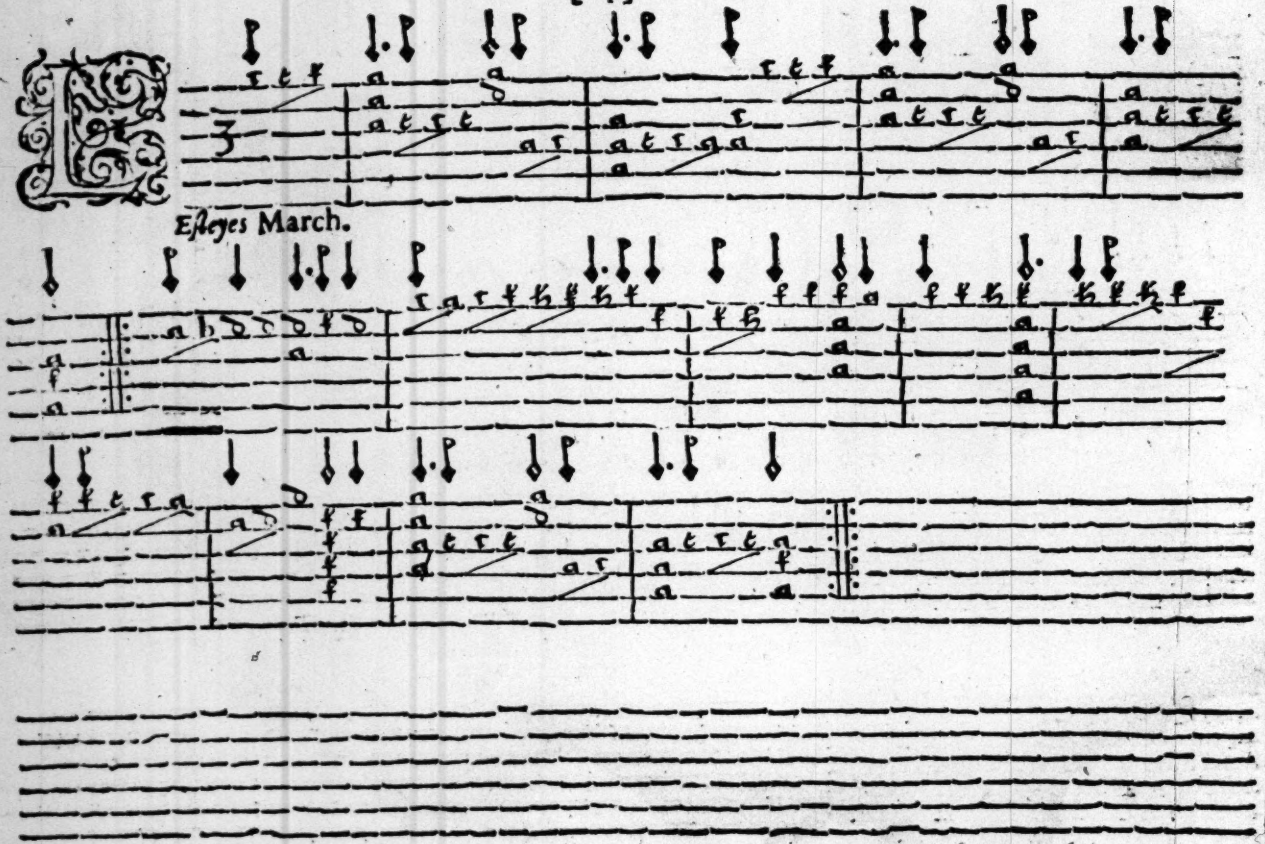
18

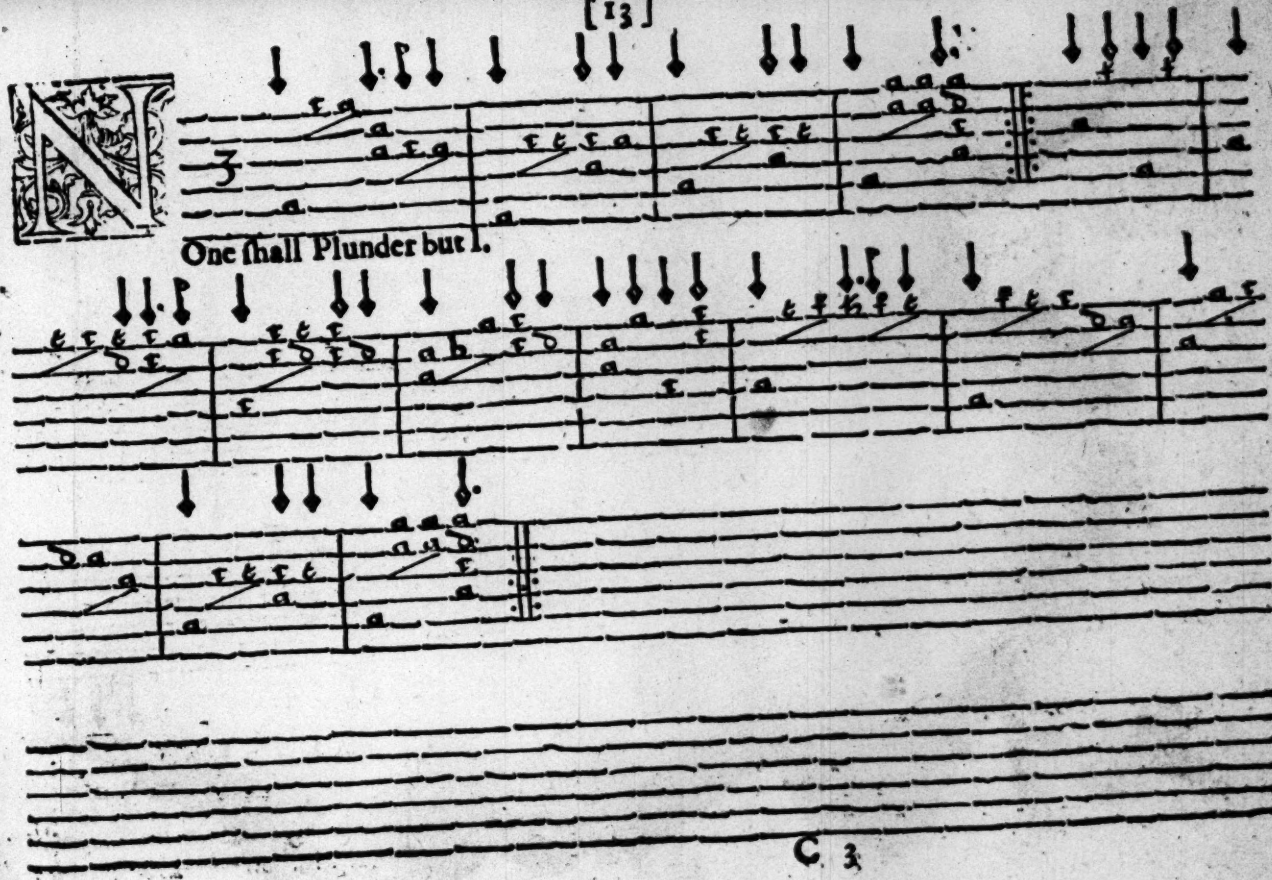
Ountrey Coll.

Mr. *William Lawes.*

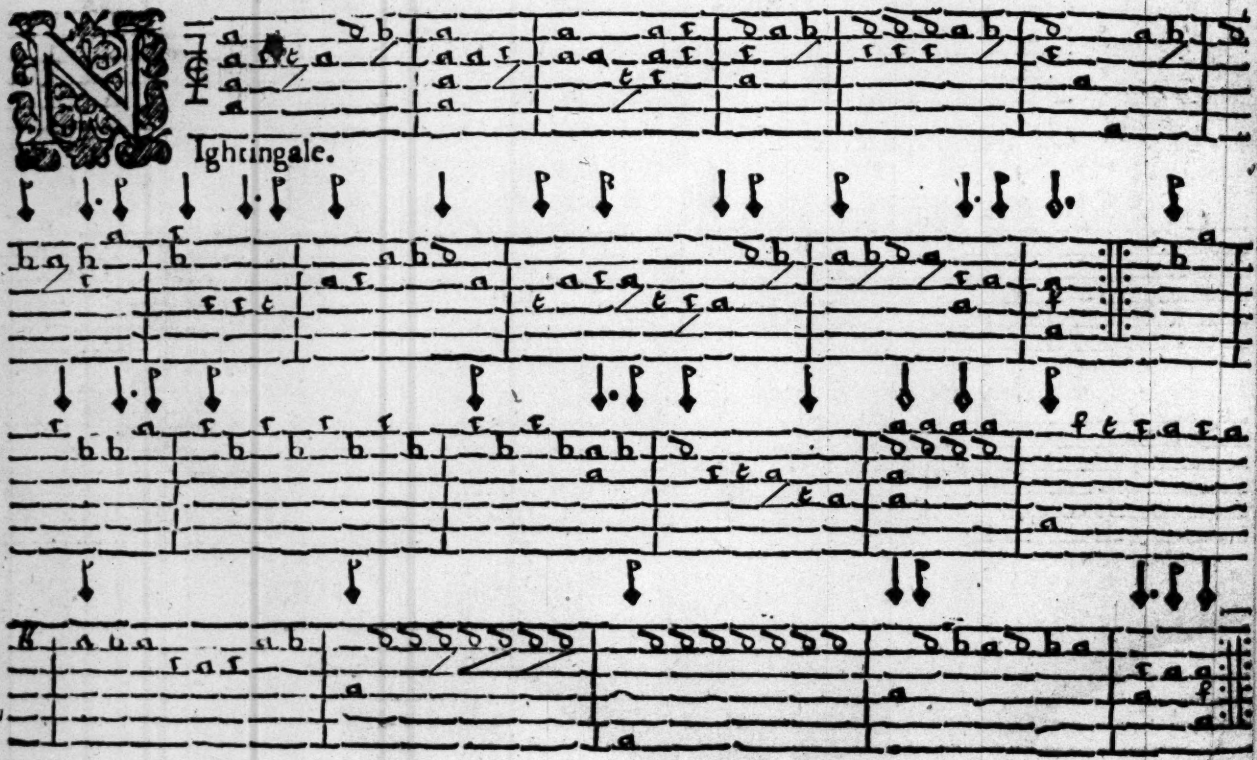
19

Jigge, by Mr. *William Lawes.*


Eſſeyes March.


One shall Plunder but I.

22



Ightingale.

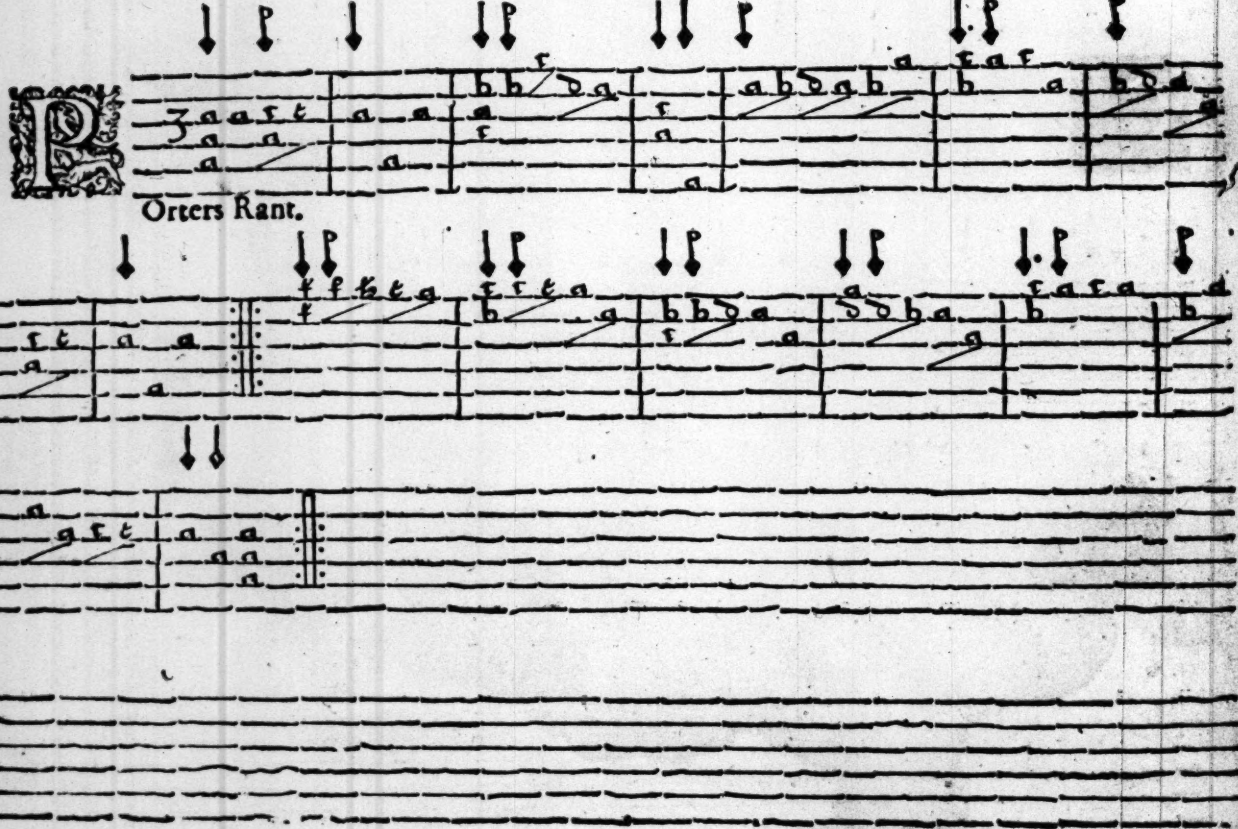
33

Avaliers Horn-pipe.

34

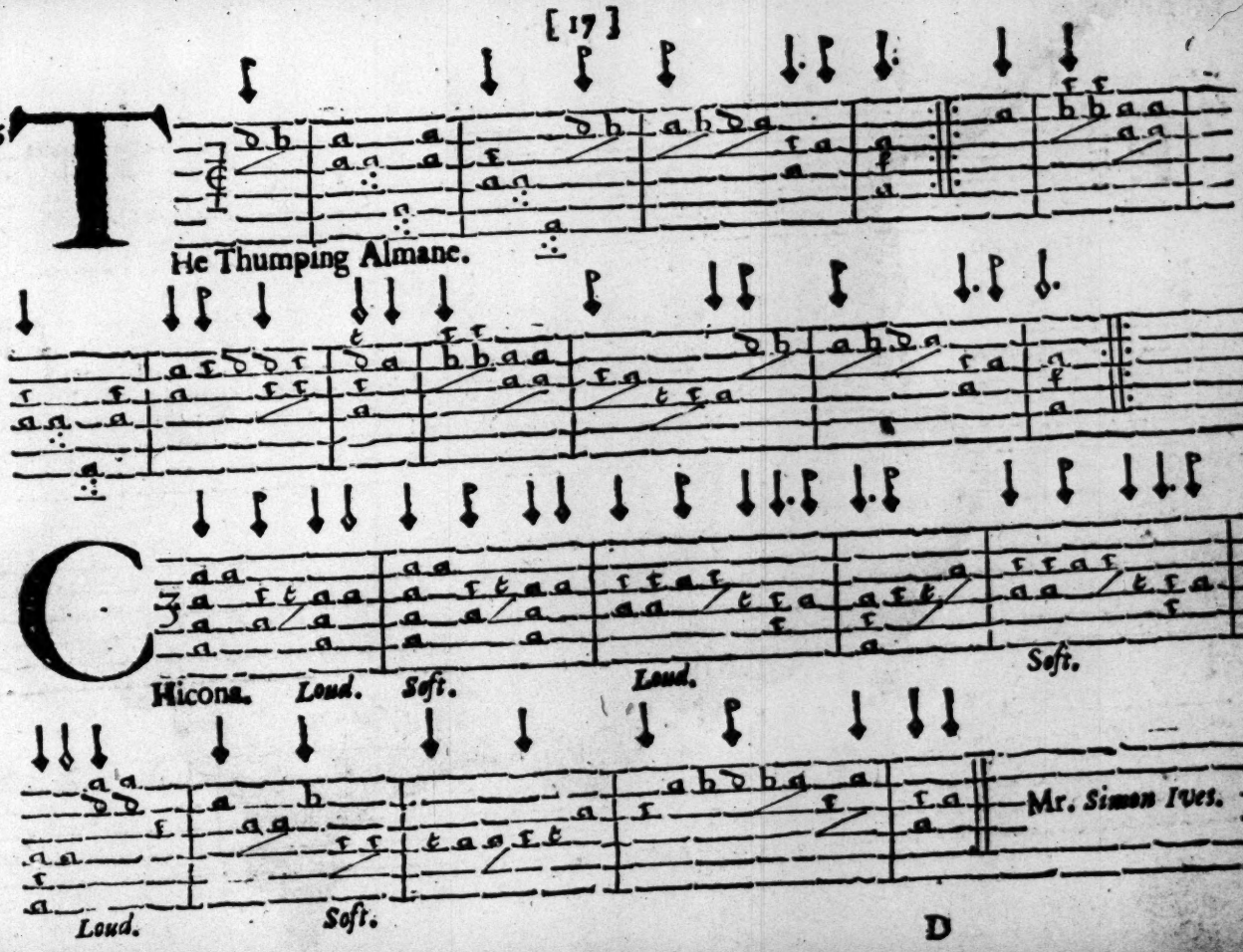
Merry Hogh.

25



Orters Rant.

26



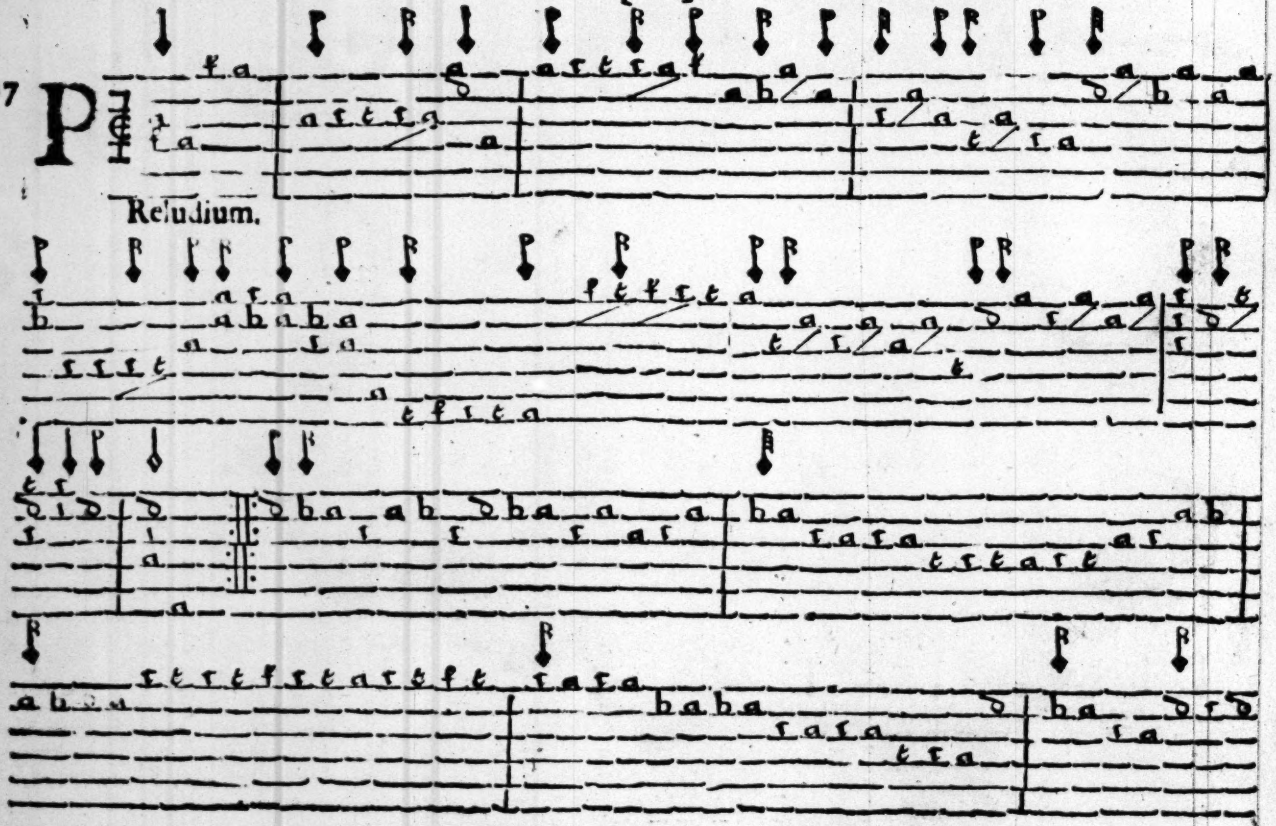
THe Thumping Almane.

CHicona. Loud. Soft. Loud. Soft.

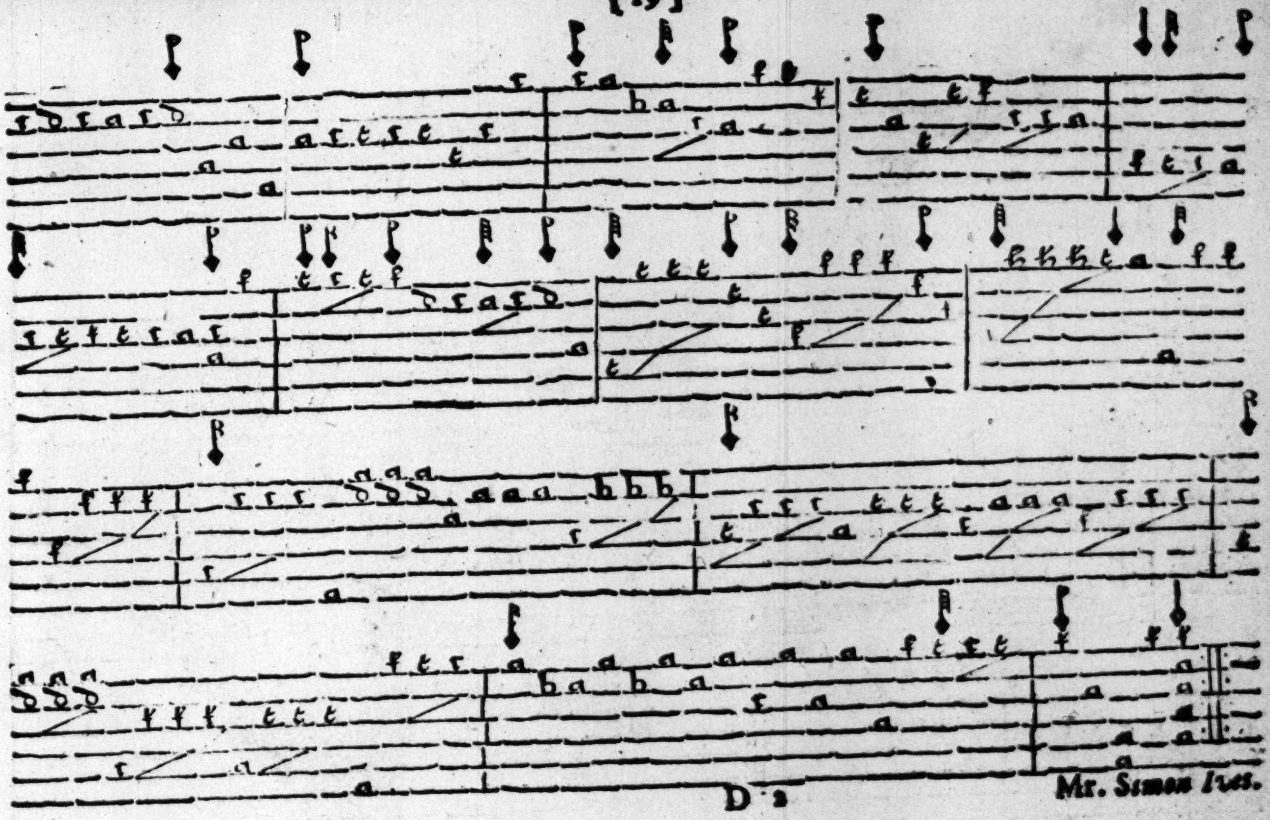
Loud. Soft.

Mr. Simon Ives.

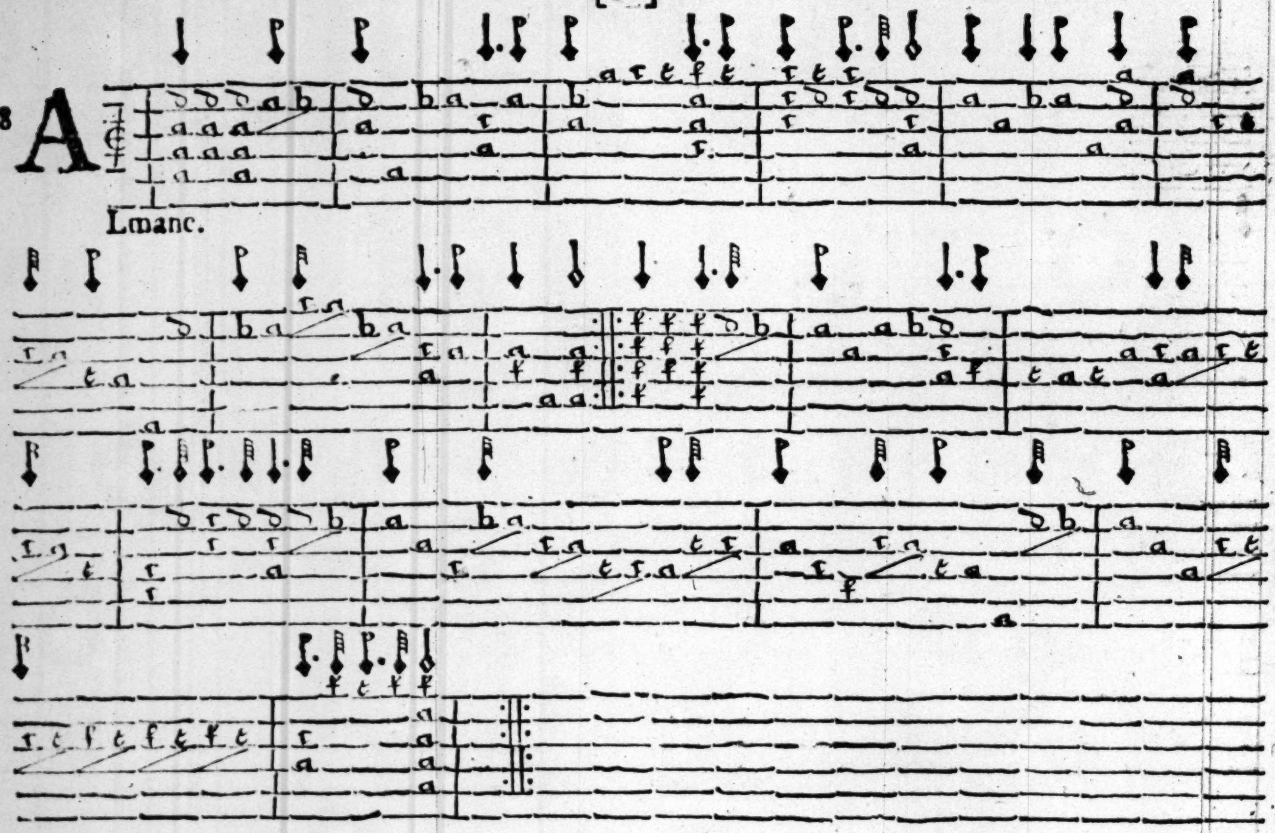
27 Præ-



Reſudium.



Mr. Simon Ives.


28
A
Lmanc.

29

Oranto.

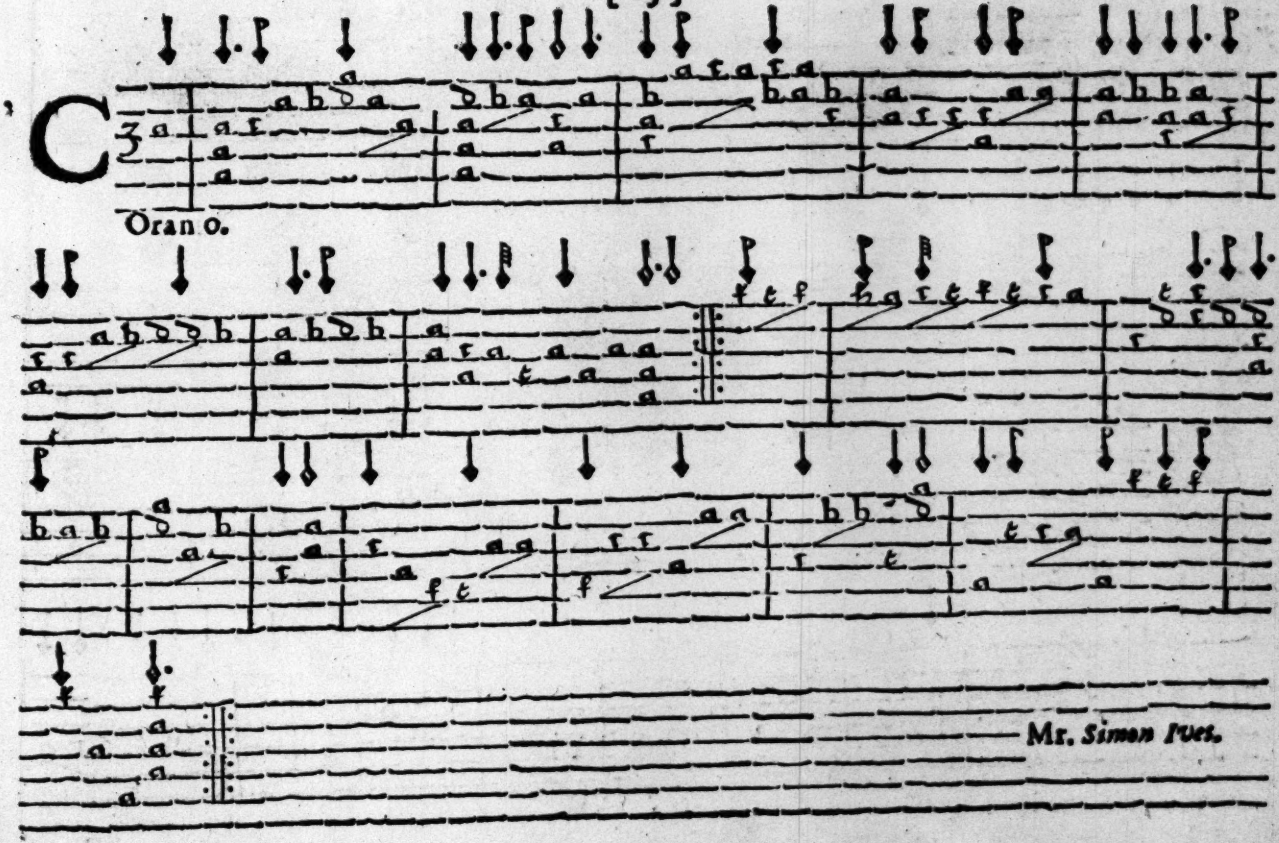
30

Araband.

31

Oranto.

Mr. *Simon Ives.*


Oran o.
Mr. Simon Ives.

33

Yrc.

Mr. *Simon Ives* Junior.

34

Oranto.

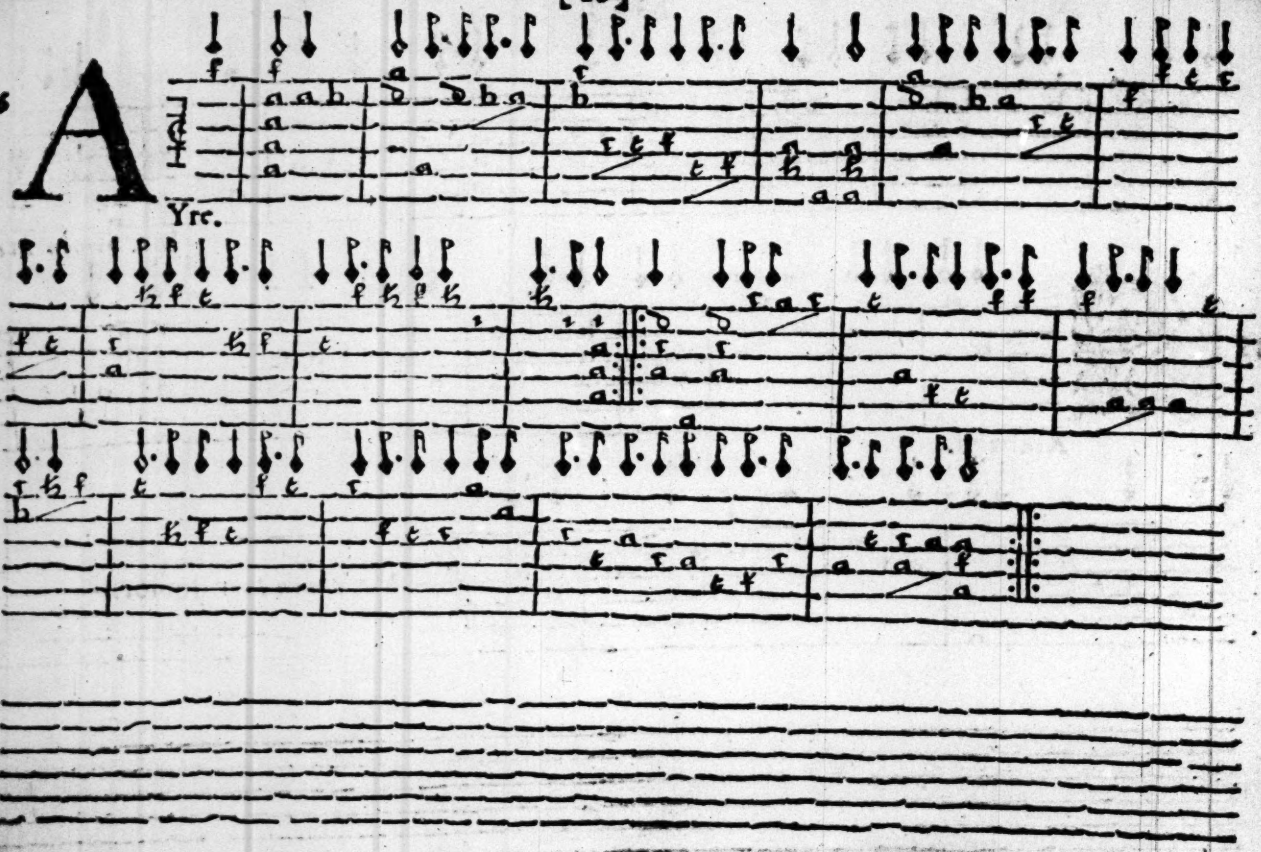
Mr. Simon Fuet.

35

Araband.

Mr. Simon Fuet, Junior.

36



37

Araband.

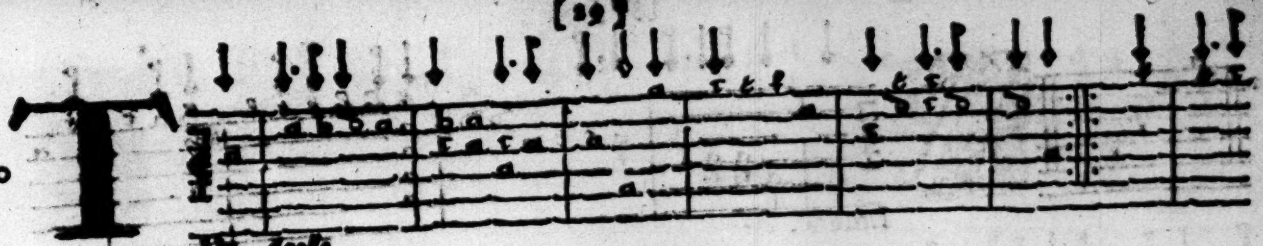
38 M

Aydens Rant.

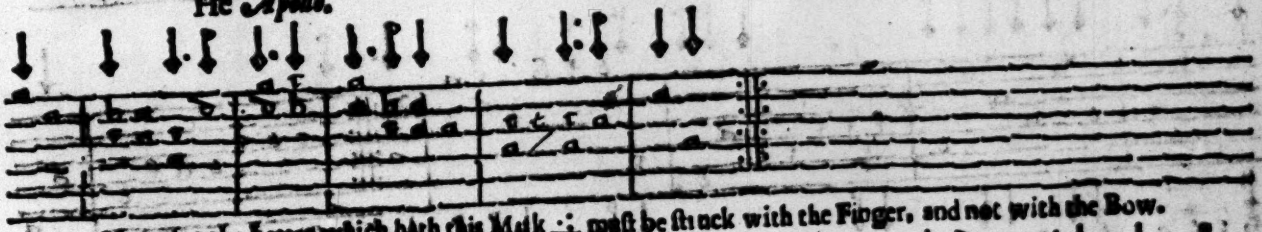
39 C

Anaries.

40

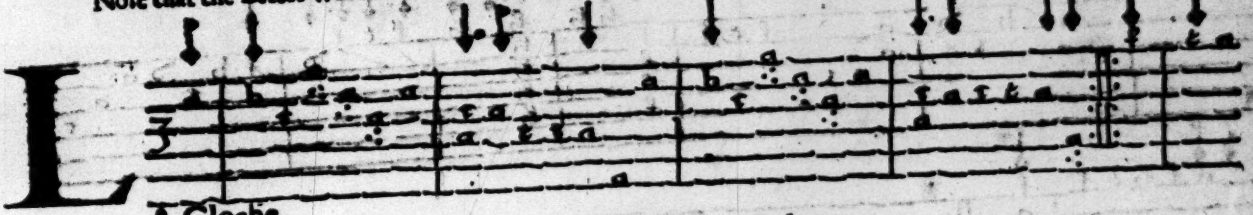


THe *Apollo.*

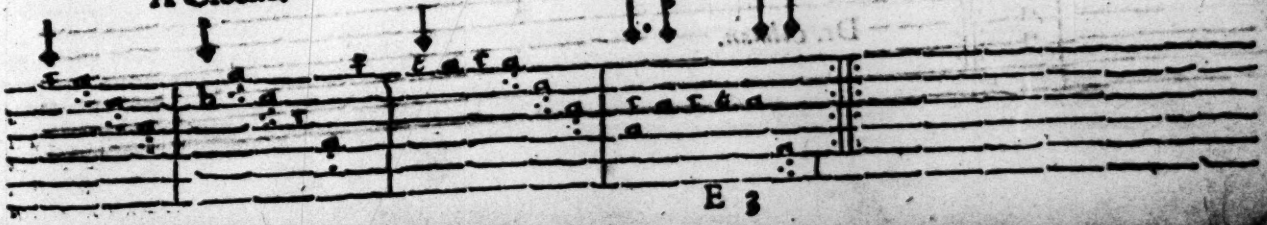


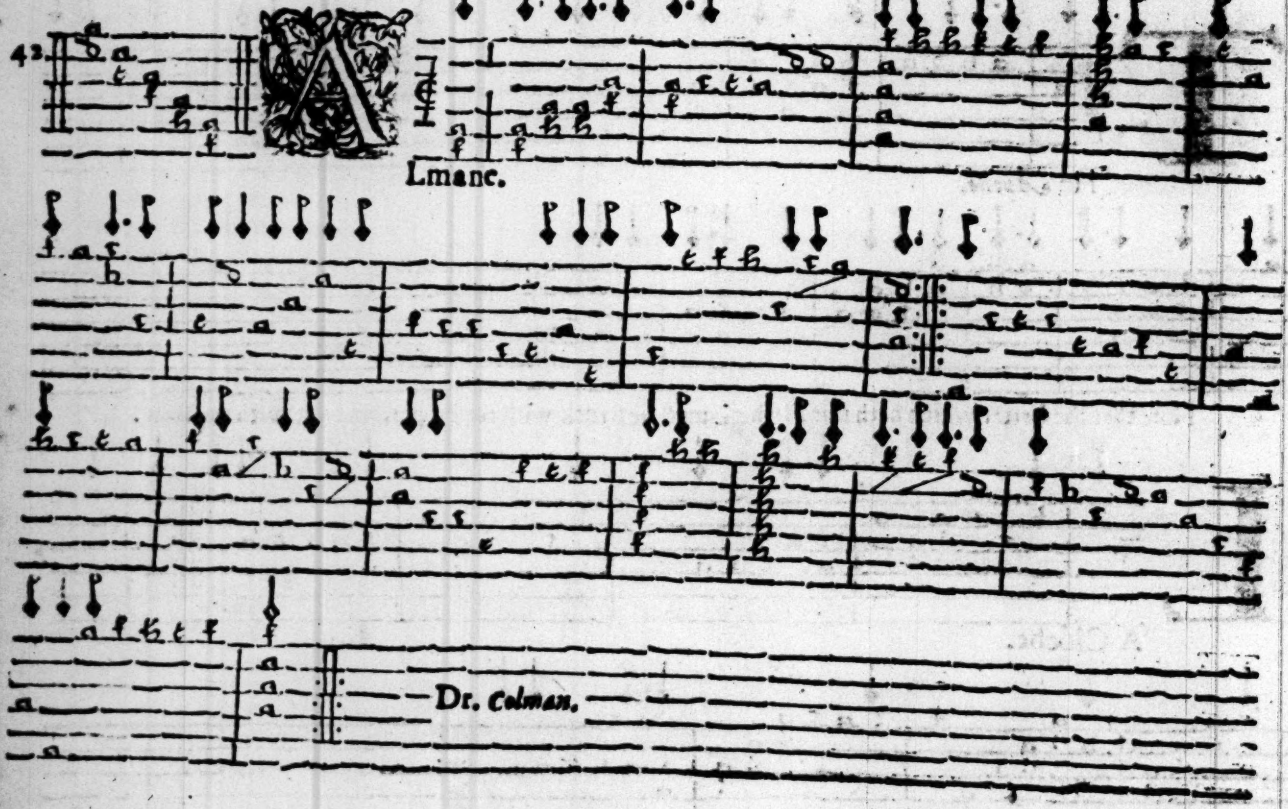
Note that the Letter which hath this Mark ∴ must be ſtruck with the Finger, and not with the Bow.

41

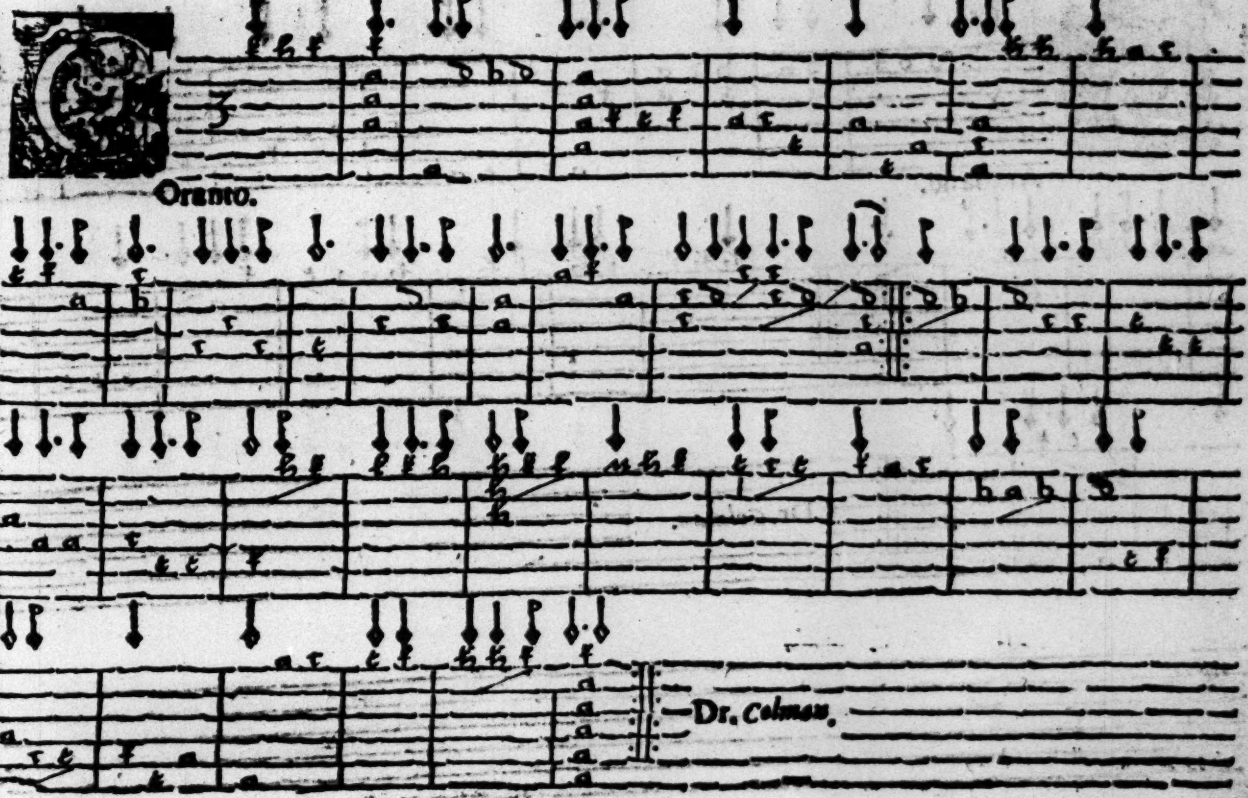


LA Cloche.

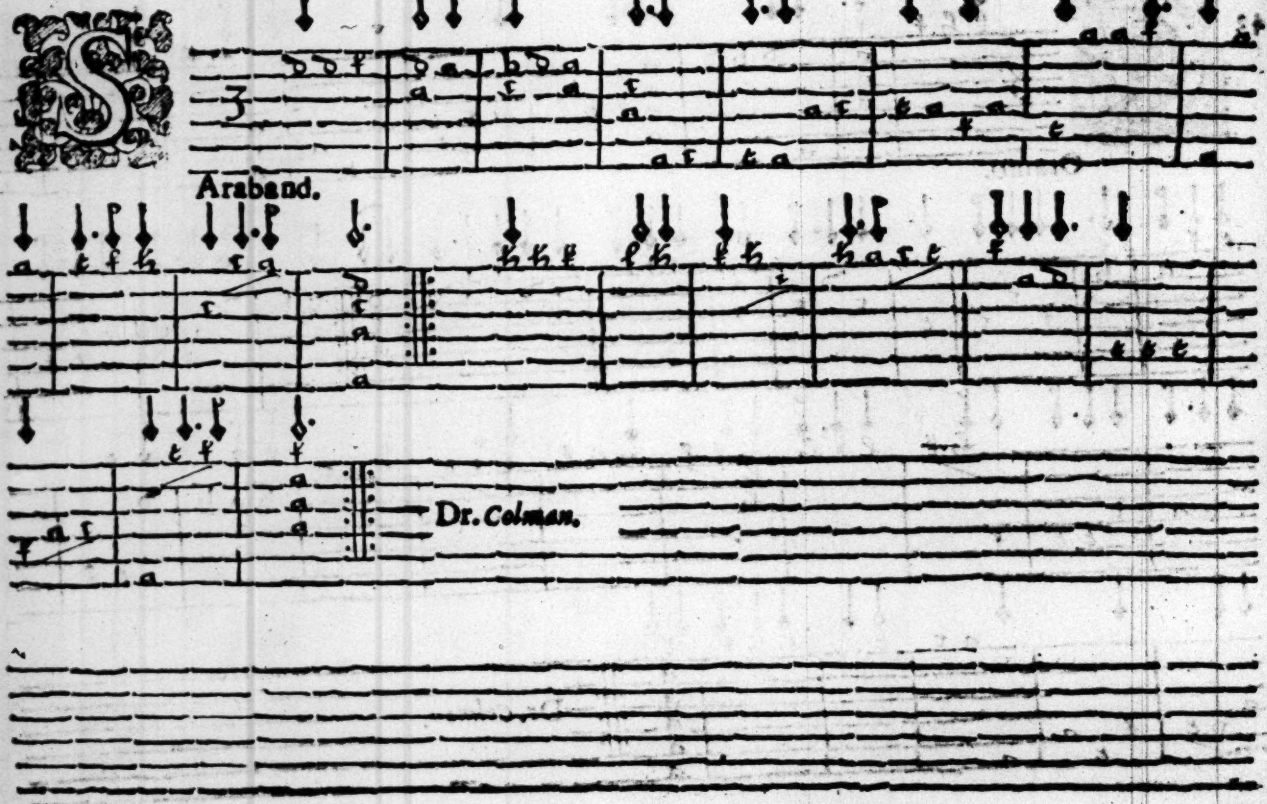



A
Lmane.
Dr. Colman.

43

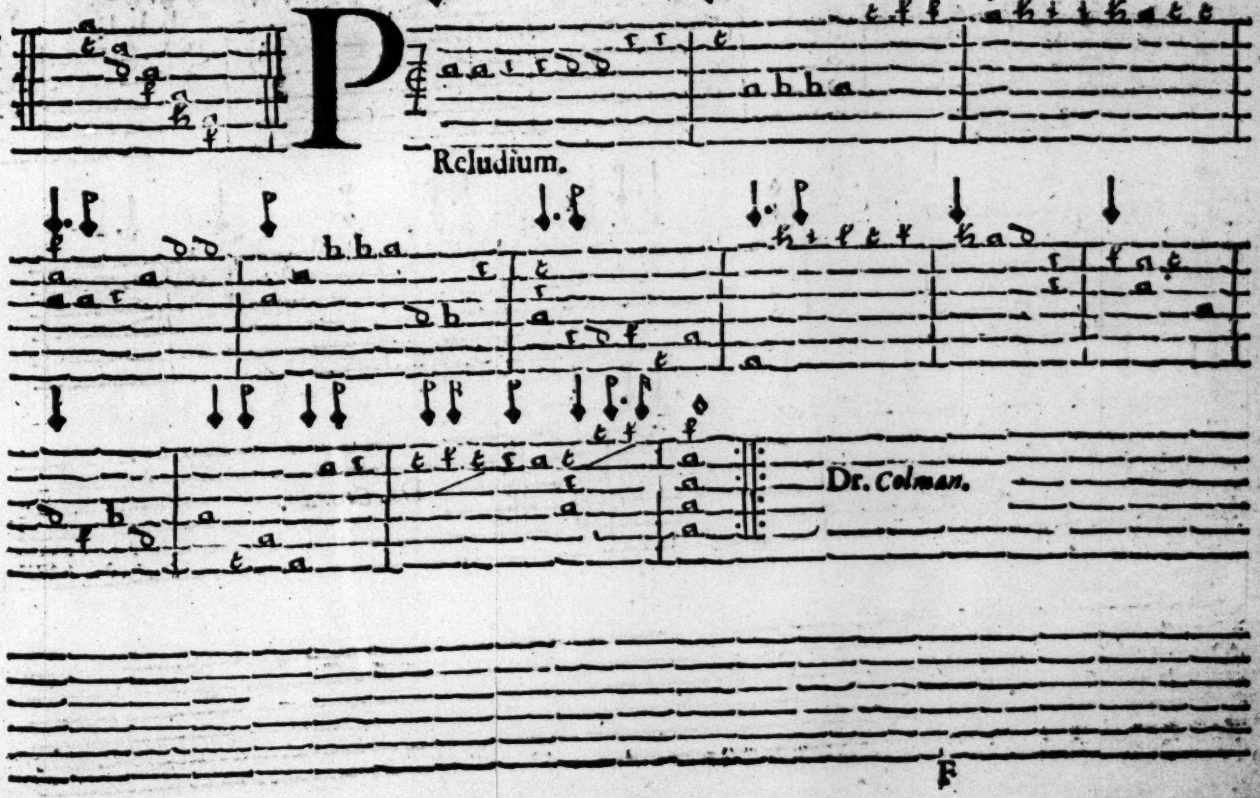


44



Tuning Harp way flat.

45

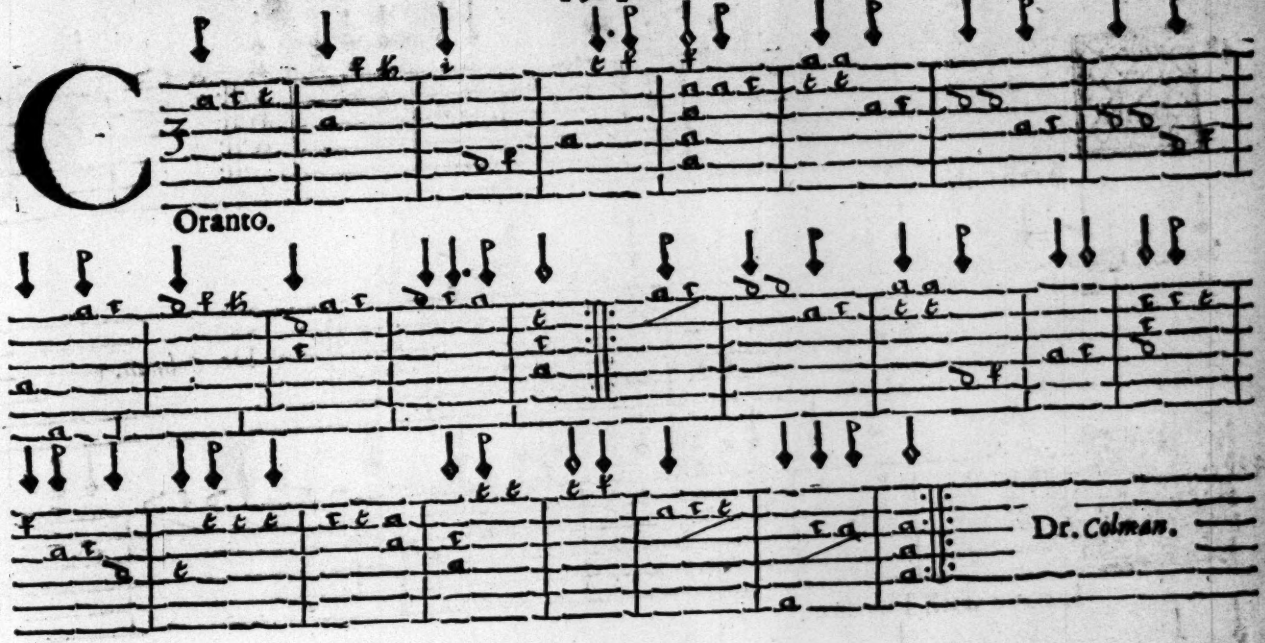


46

Lmane.

Dr. *Colman.*

47



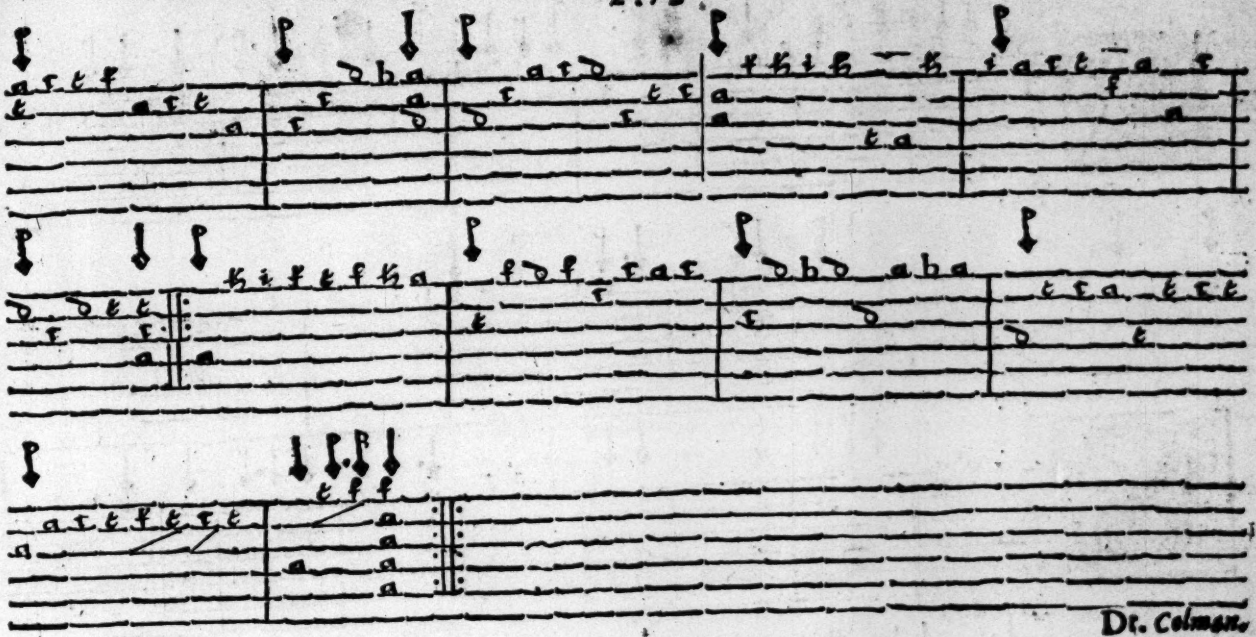
48

Araband.

Dr. Colman.

49

Lmane with Diviſion.


Dr. Colman.

50

Vic.

52

51

Araband

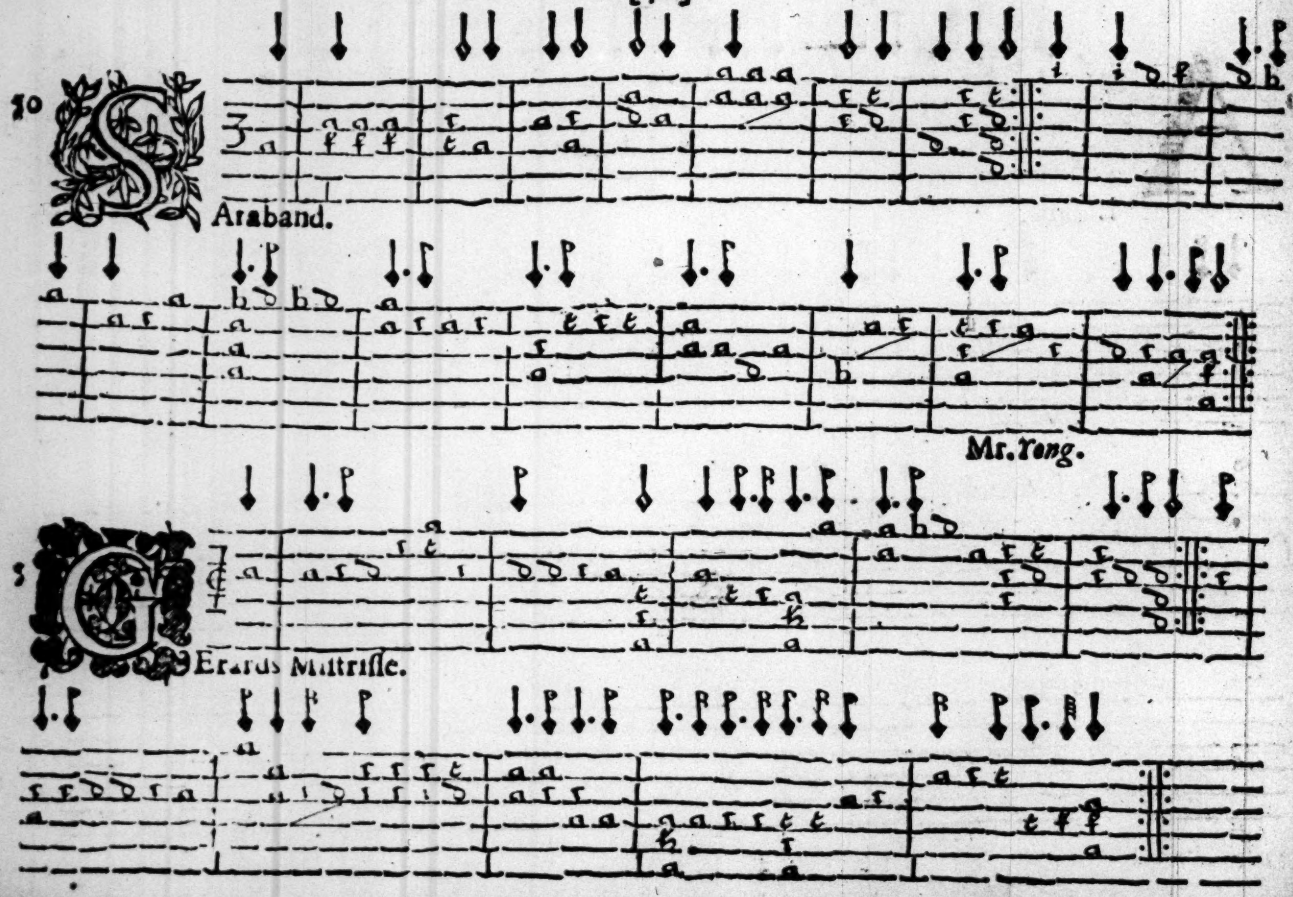
Dr. Colman.

52

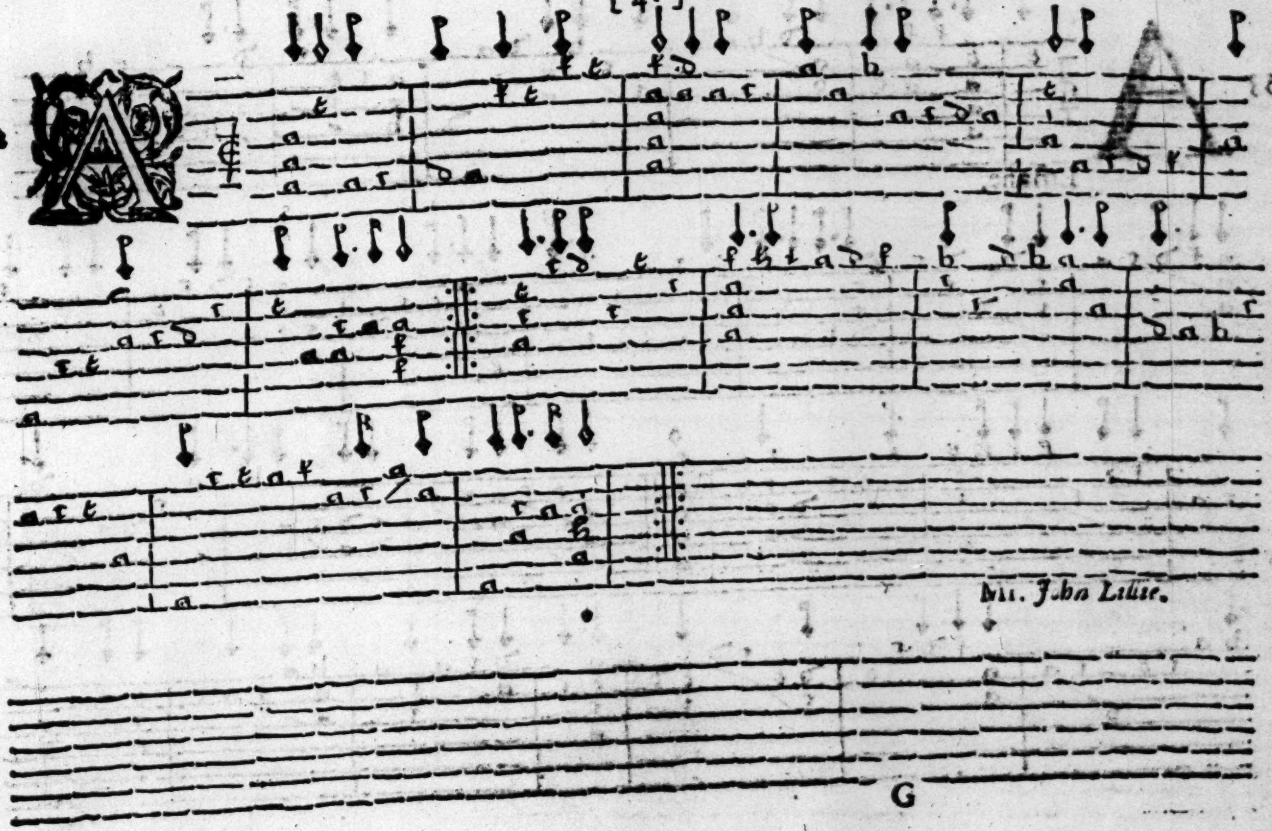
A

Emanc.

Mr. *Yong.*

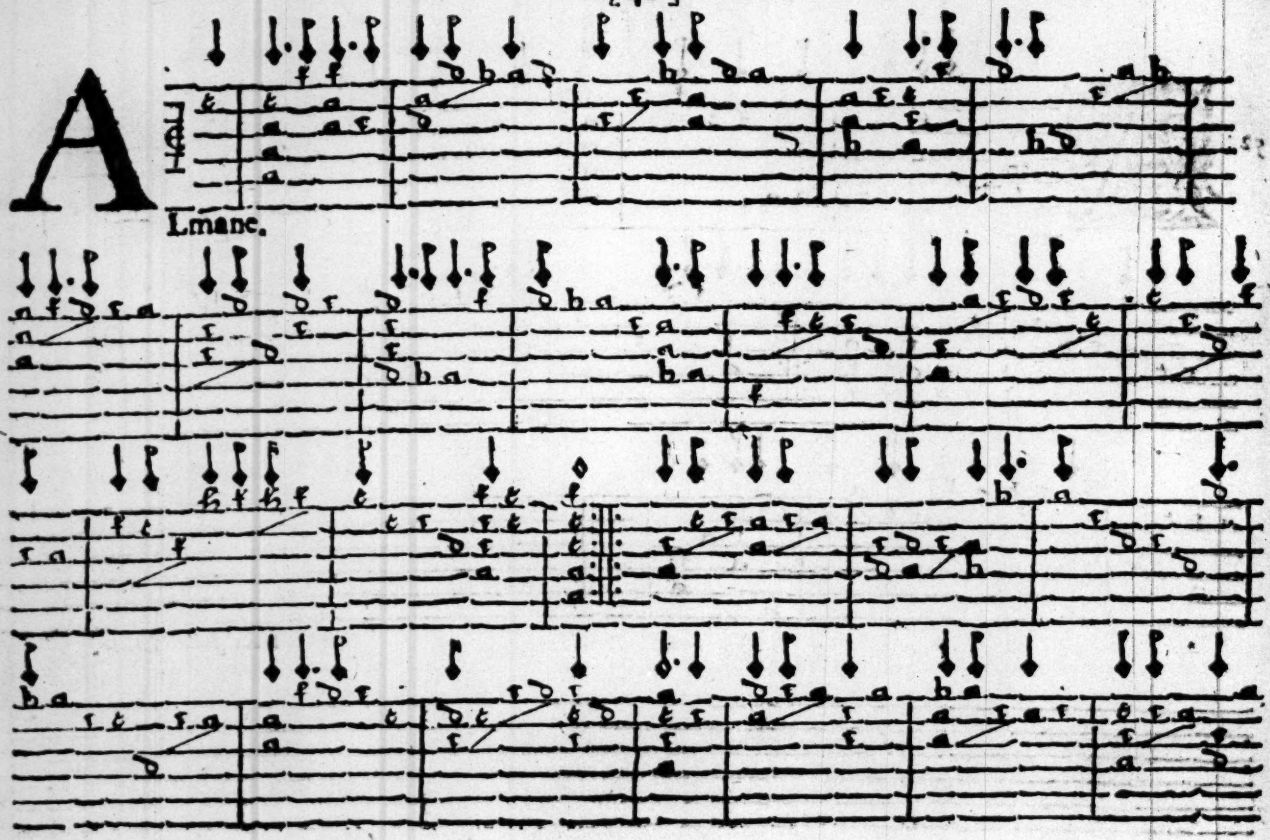

Araband.
Mr. Yong.
Erards Mistrisse.

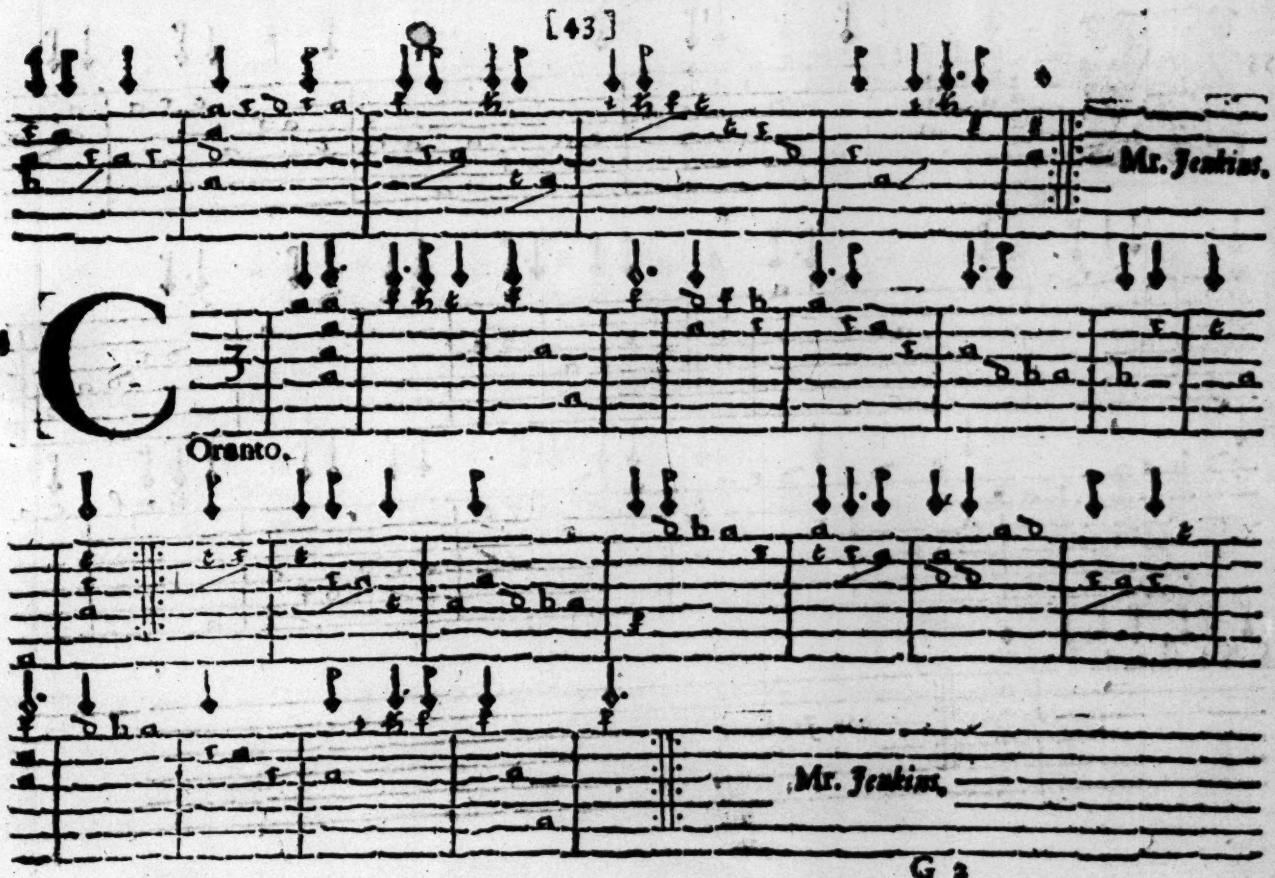
58

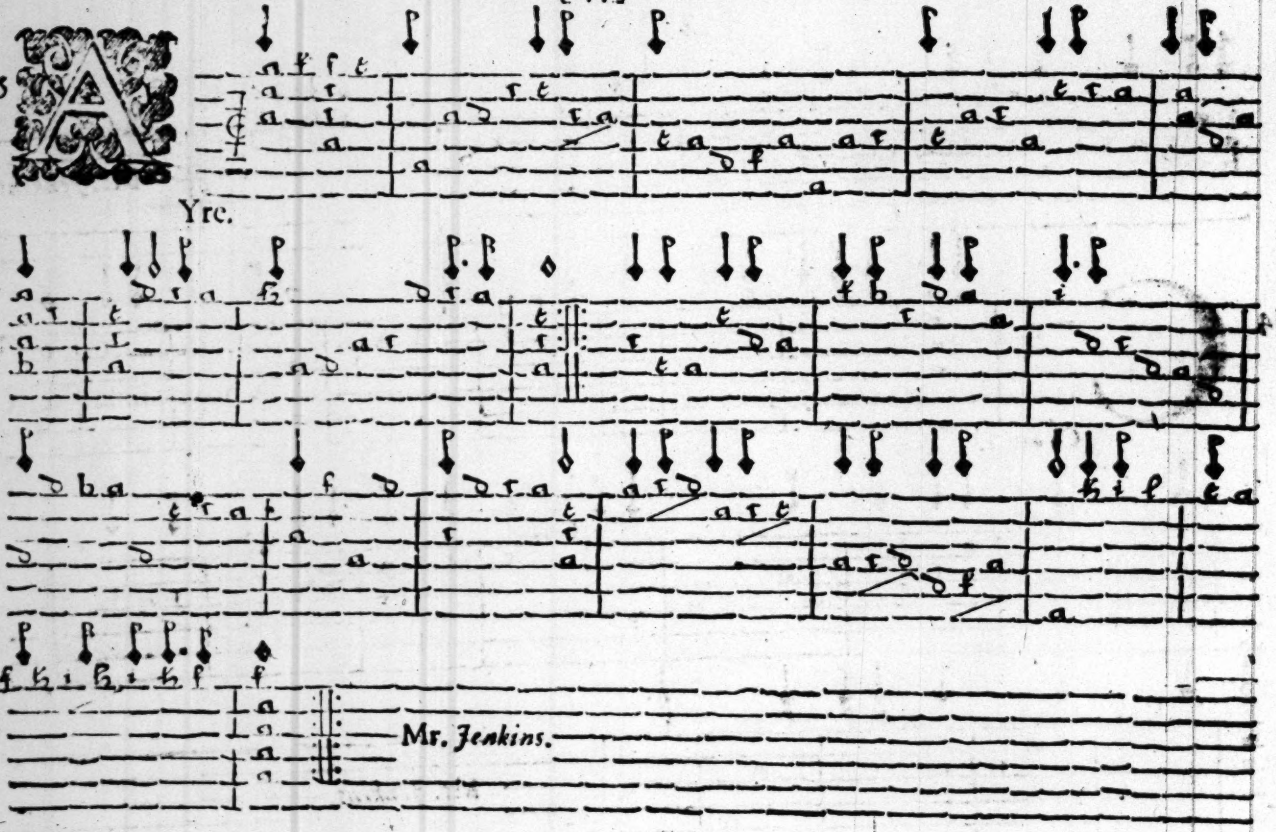


53

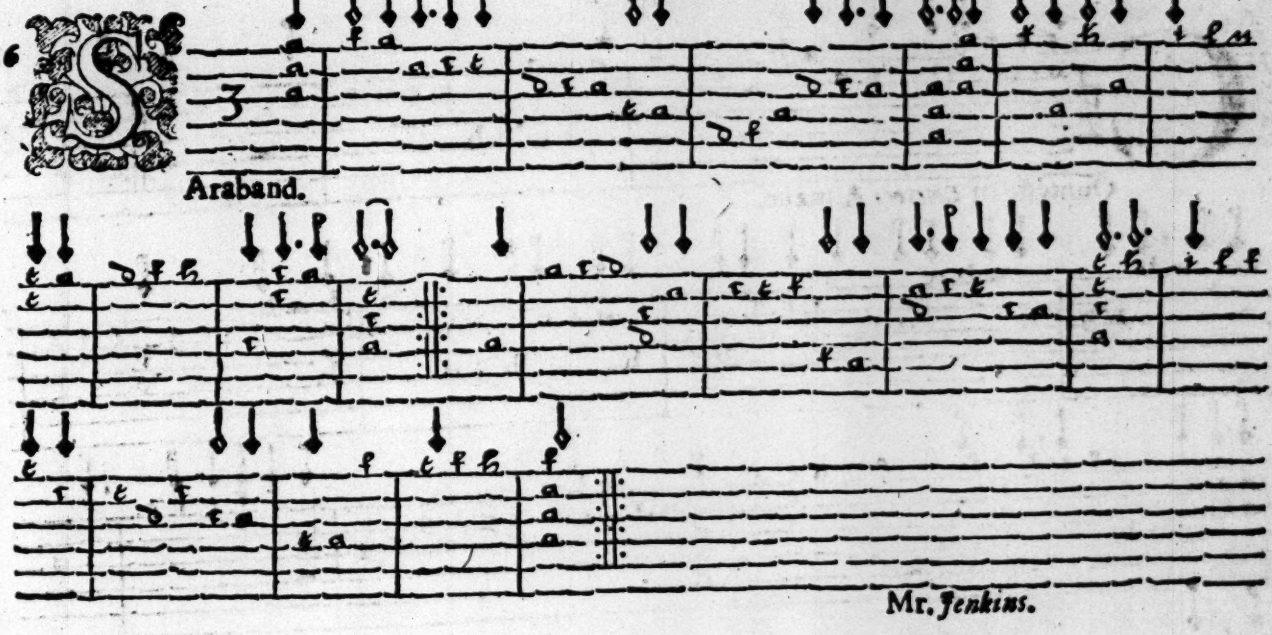
A Lmane.




Mr. Jenkins.
14
C
Orsanto.
Mr. Jenkins.


55
Yrc.
Mr. Jenkins.

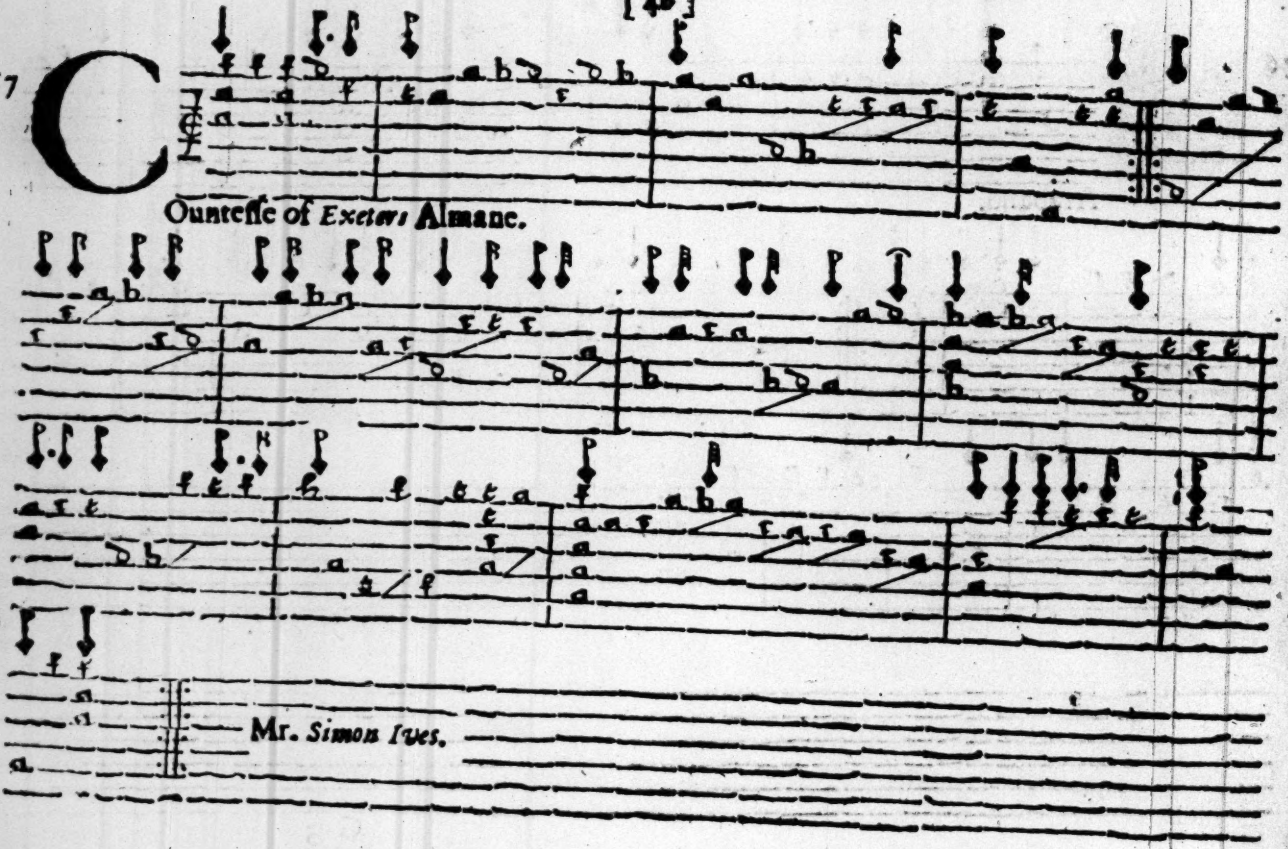
56



Araband.

Mr. *Jenkins.*

57



58

Oranto.

Mr. Simon Poet.

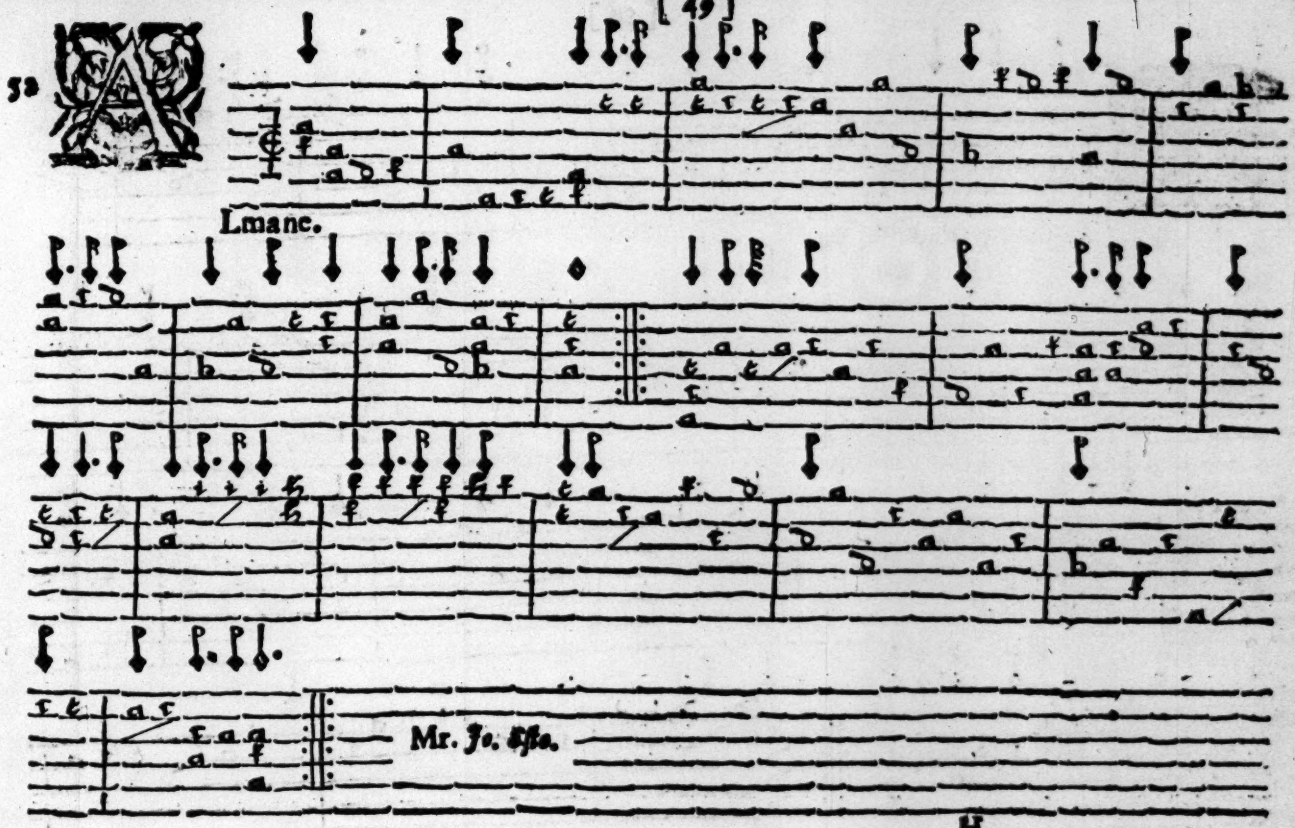
59

Araband.

60

Jigge.

Mr. *Will. Gregory.*


Lmanc.
Mr. Jo. Efte.

53

Lmane with Division.

Mr. Jo. Esto.

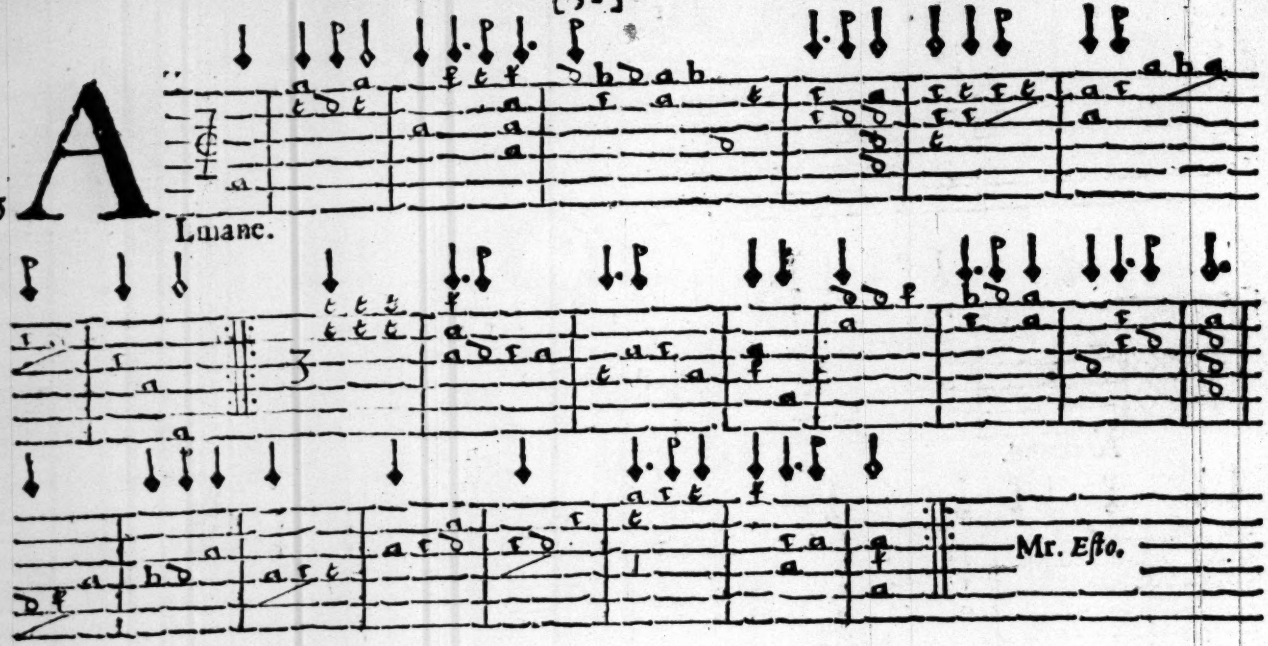
34

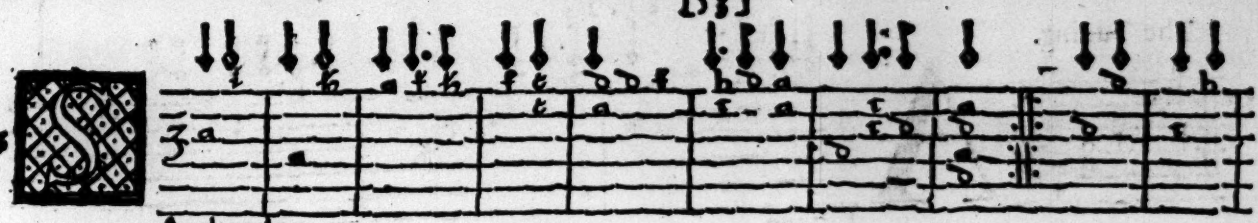
Araband.

Mr. Jo. Esto.

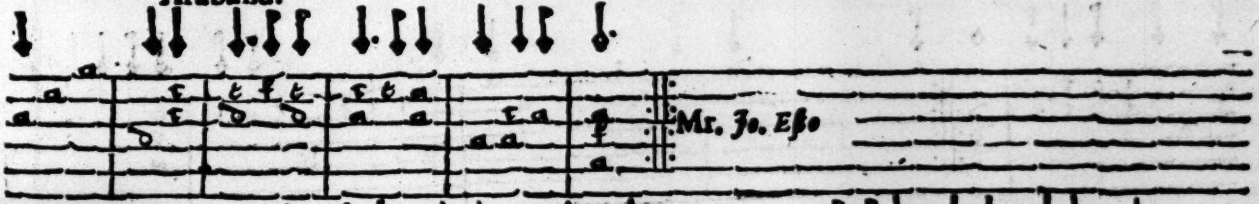
55 A

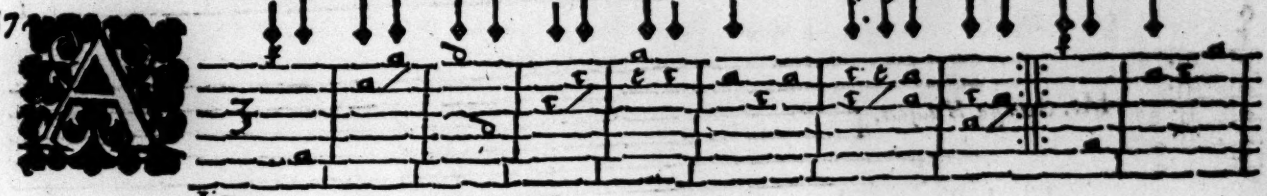
Luiane.



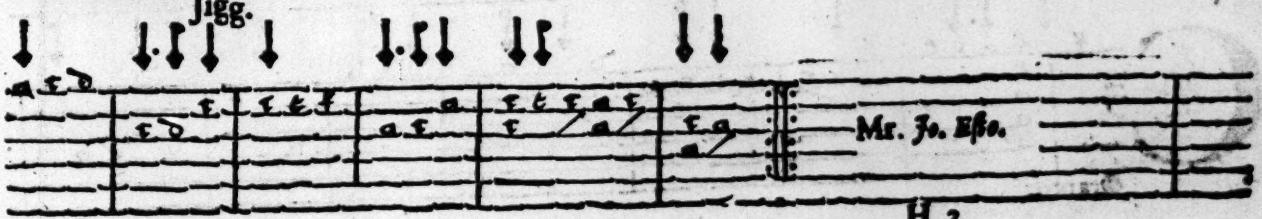


Araband.



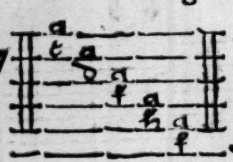


Jigg.

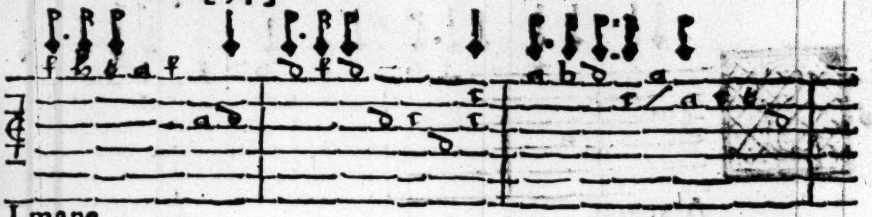


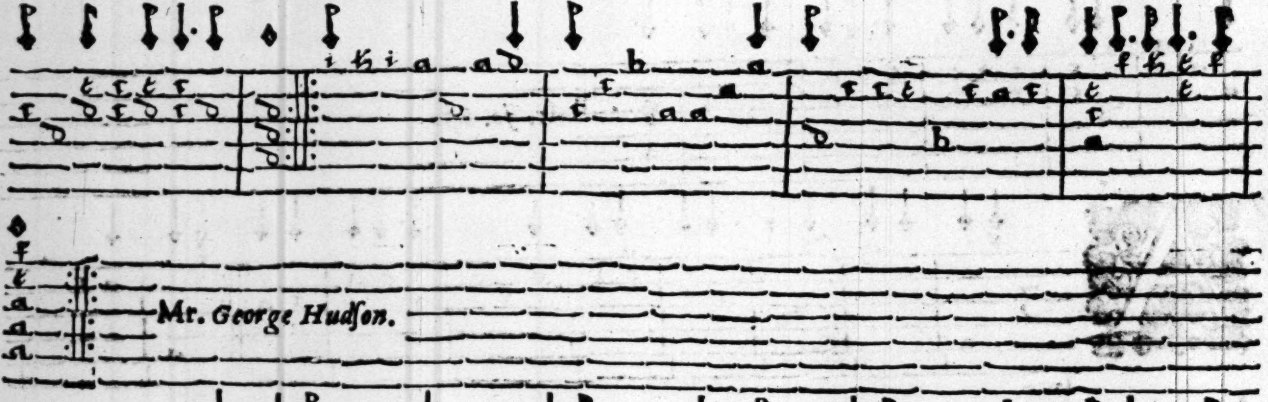
The Tuning.

57



A Lmane.

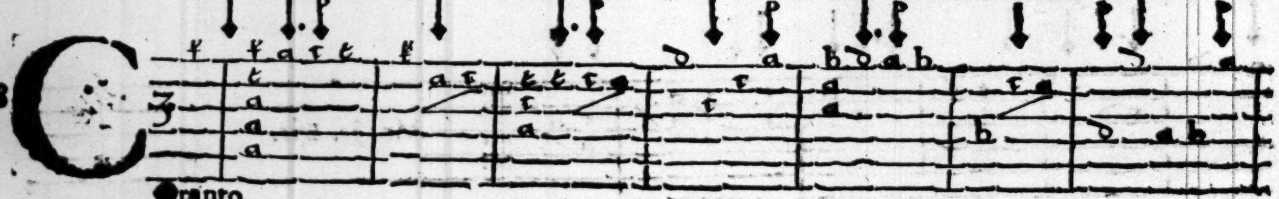


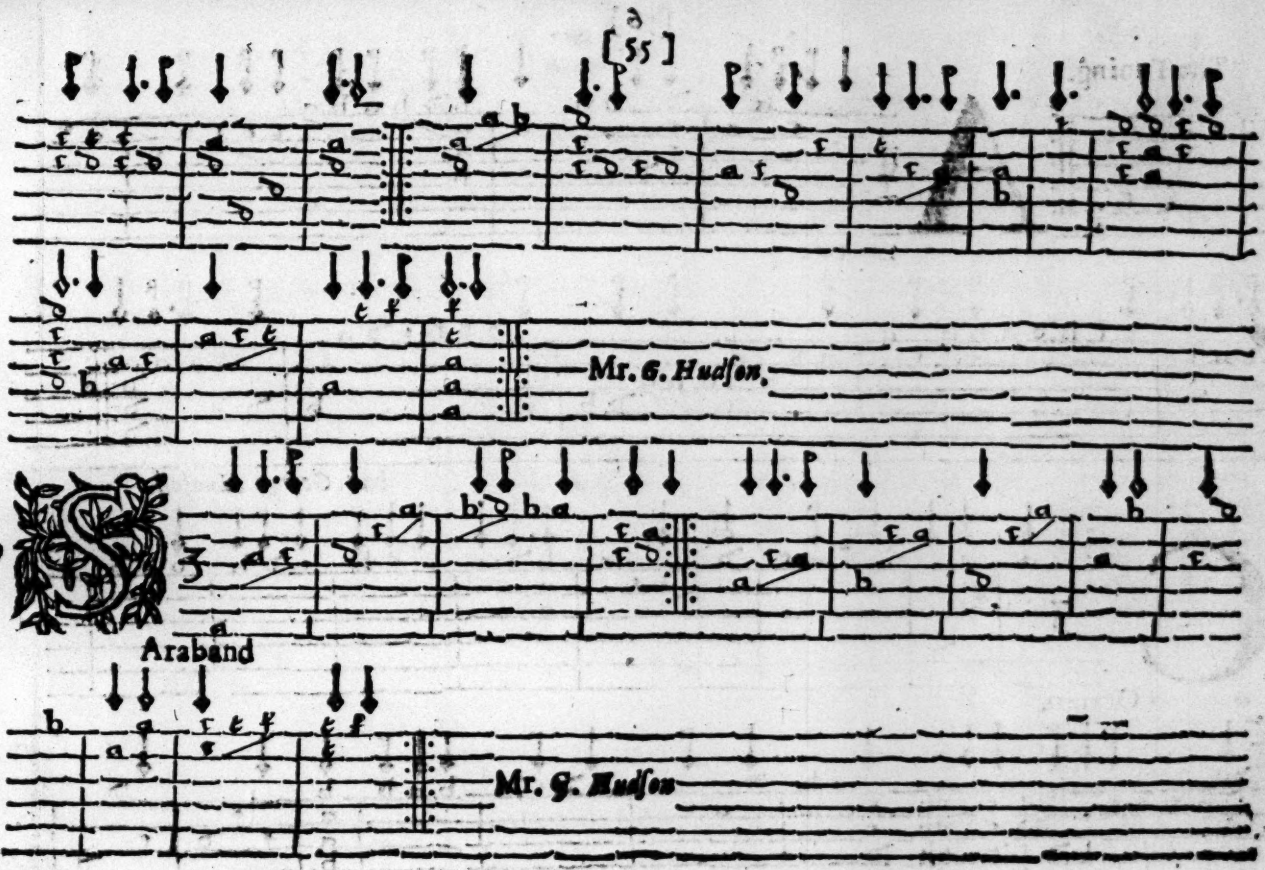


Mr. George Hudson.

58

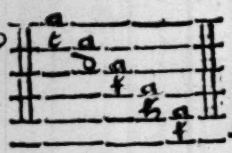
Corranto.



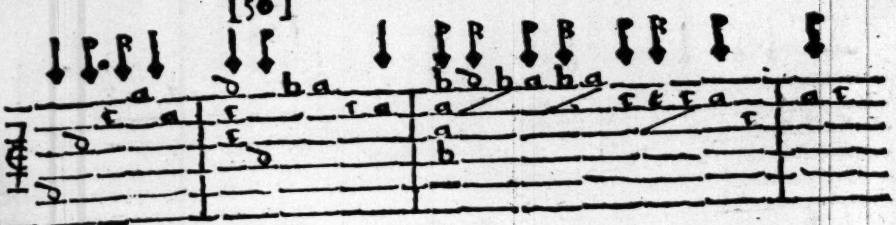

Mr. G. Hudson.
Araband
Mr. G. Hudson

The Tuning.

60



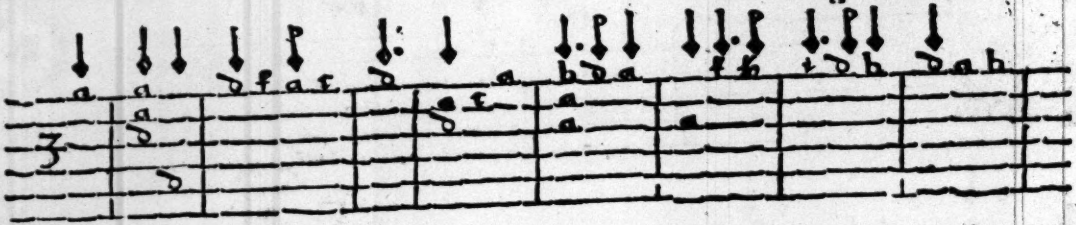
A



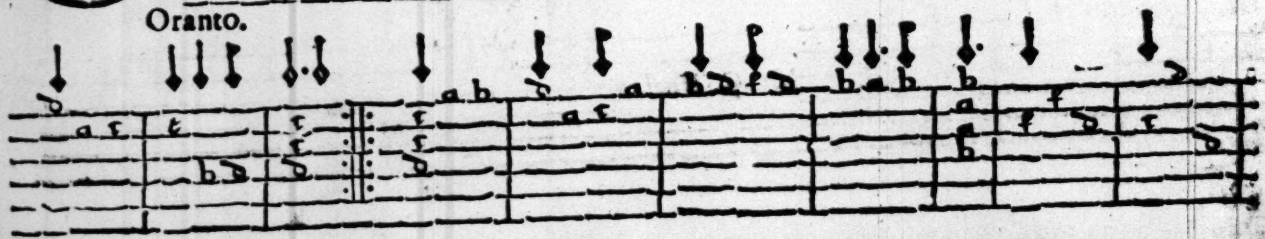
Lmane.

Mr. George Hudson.

61 C



Oranto.



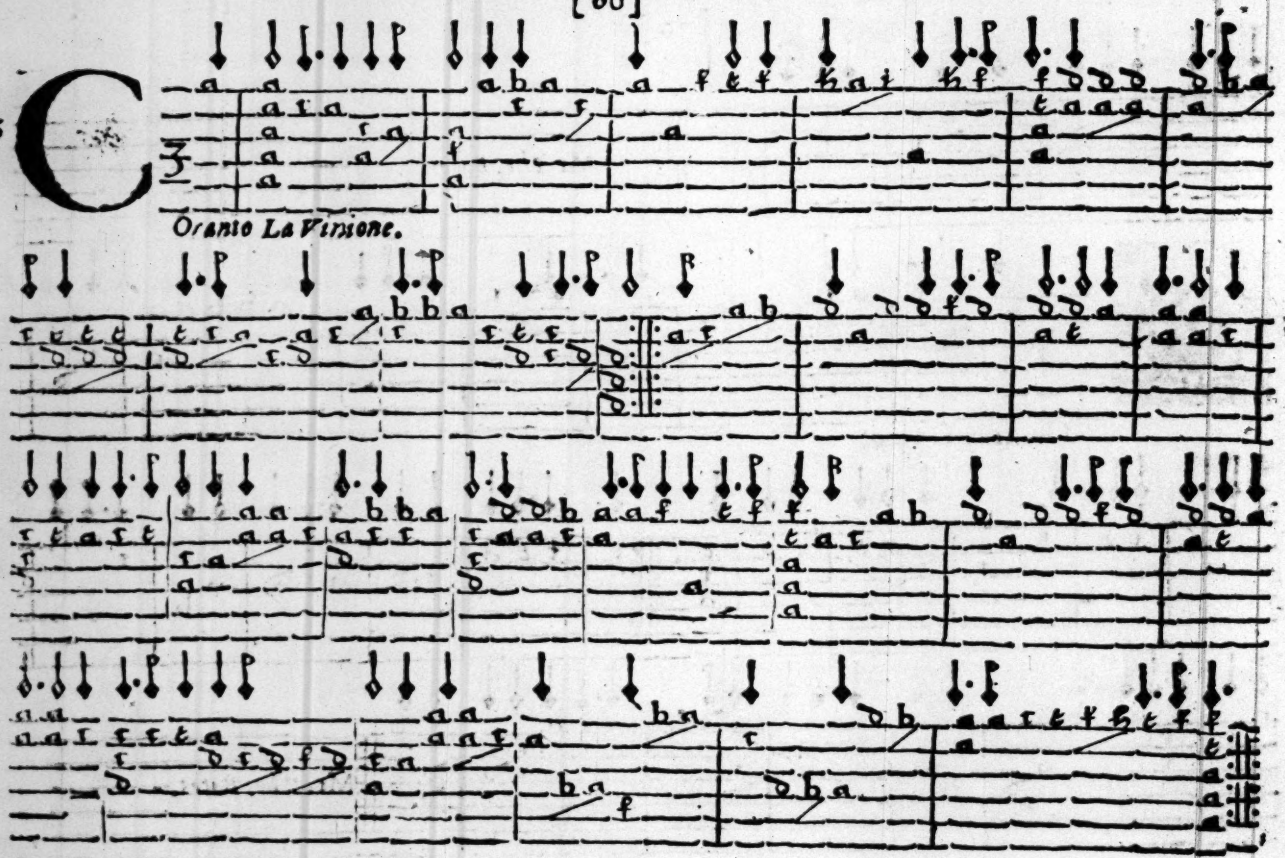
Mr. G. Hudſon.

62

Araband.

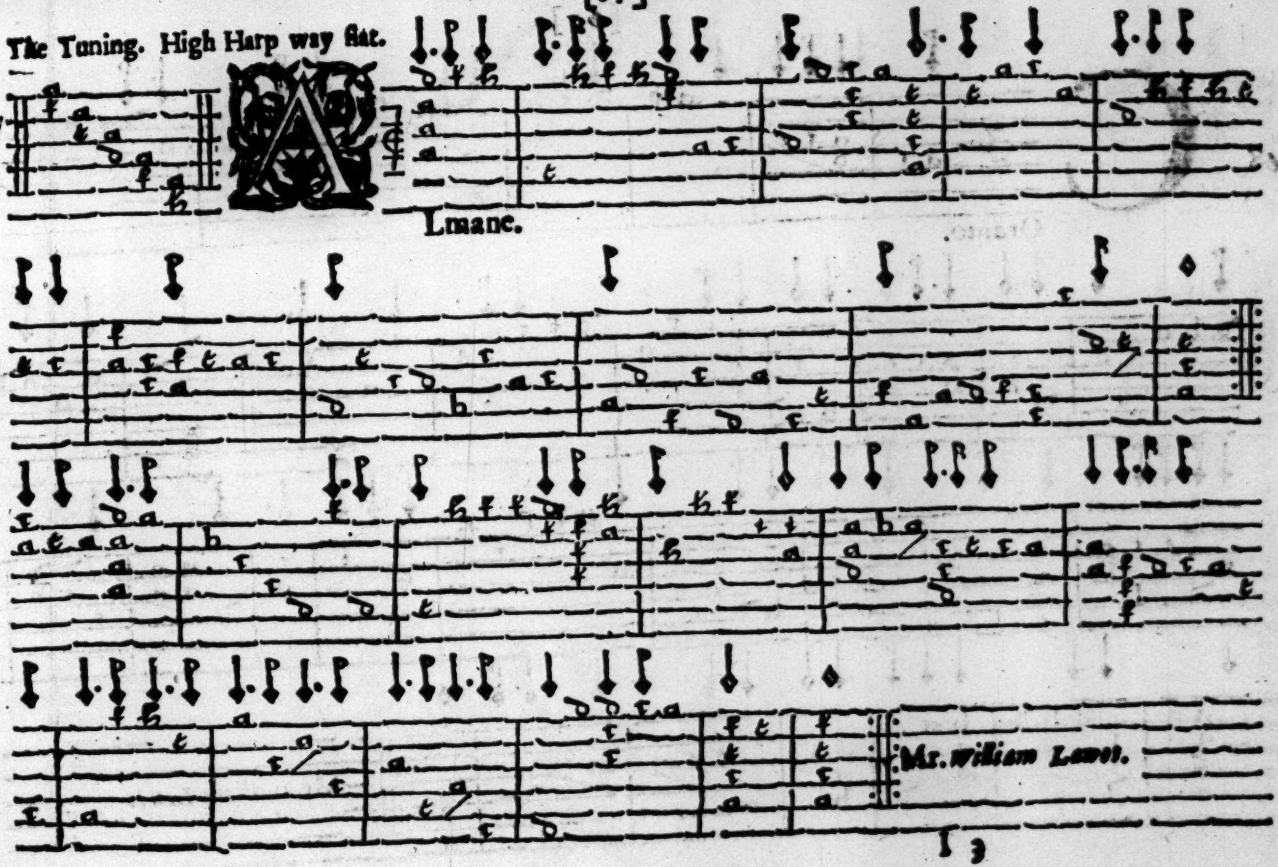
Mr. G. Hudſon.

66 C

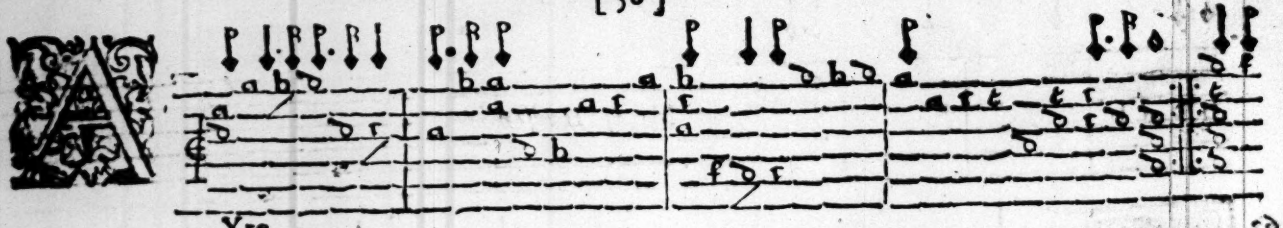


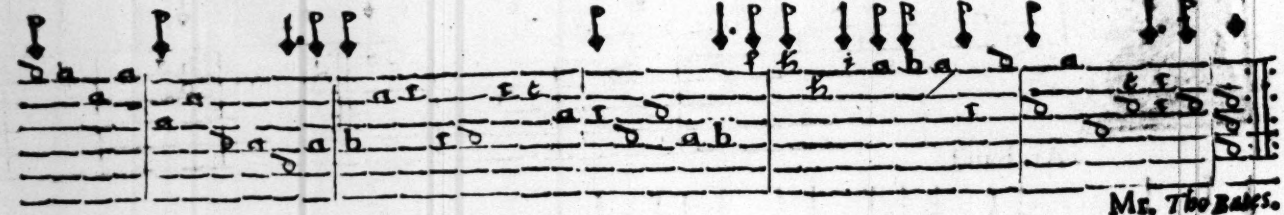
Oranio La Vinione.

The Tuning. High Harp way flat.

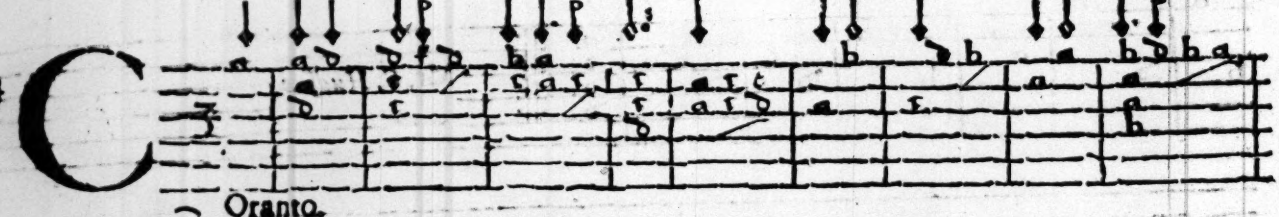


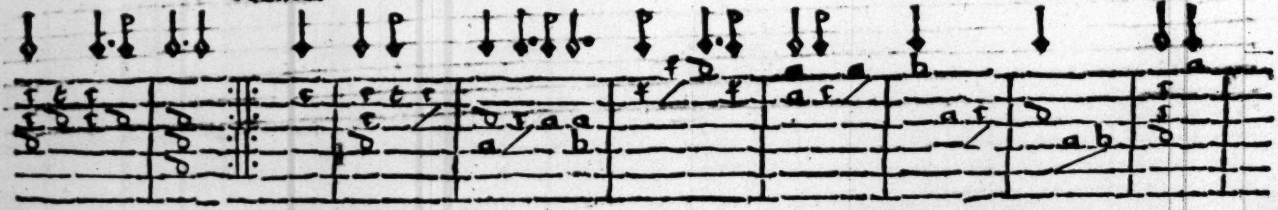
63





64





Mr Tho. Bates.

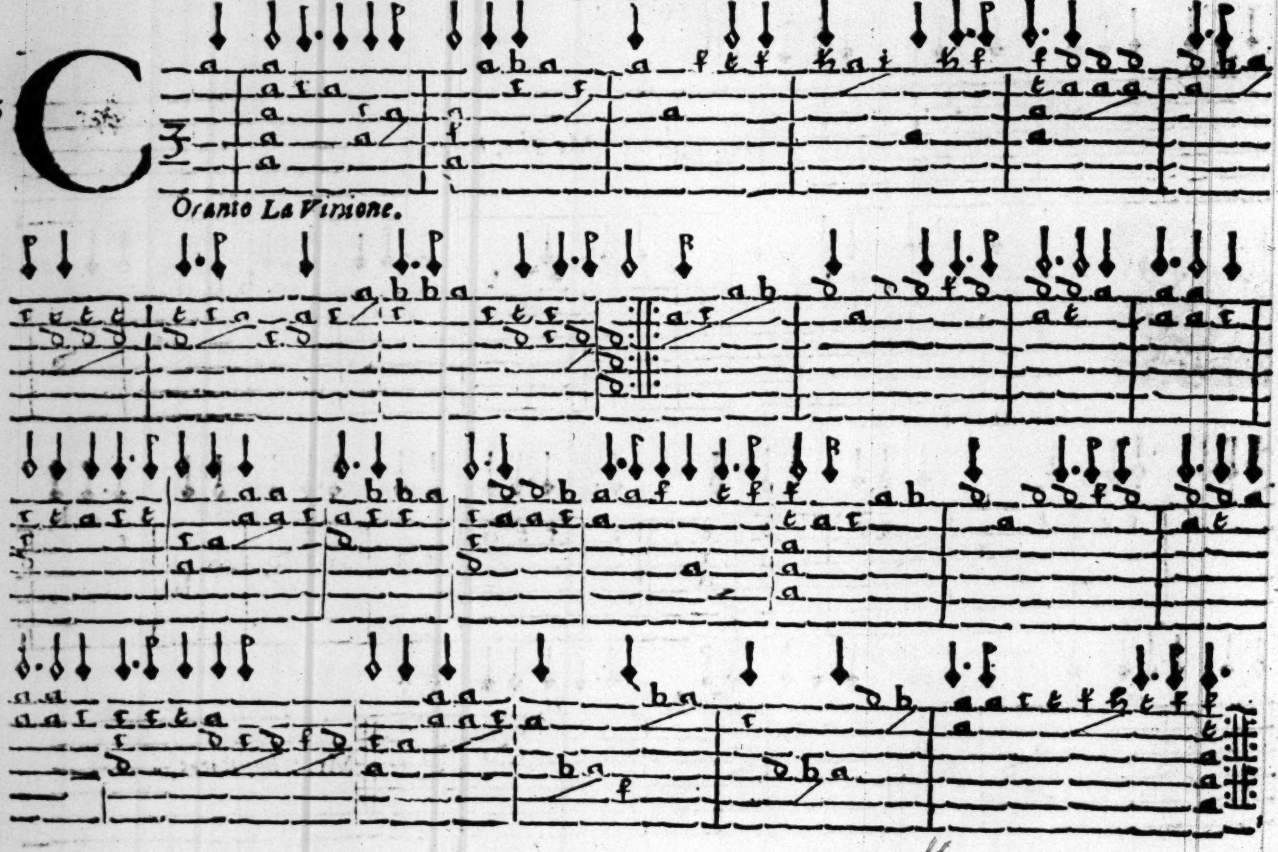
65

Ountrey Dance.

Mr. Tho. Bates.

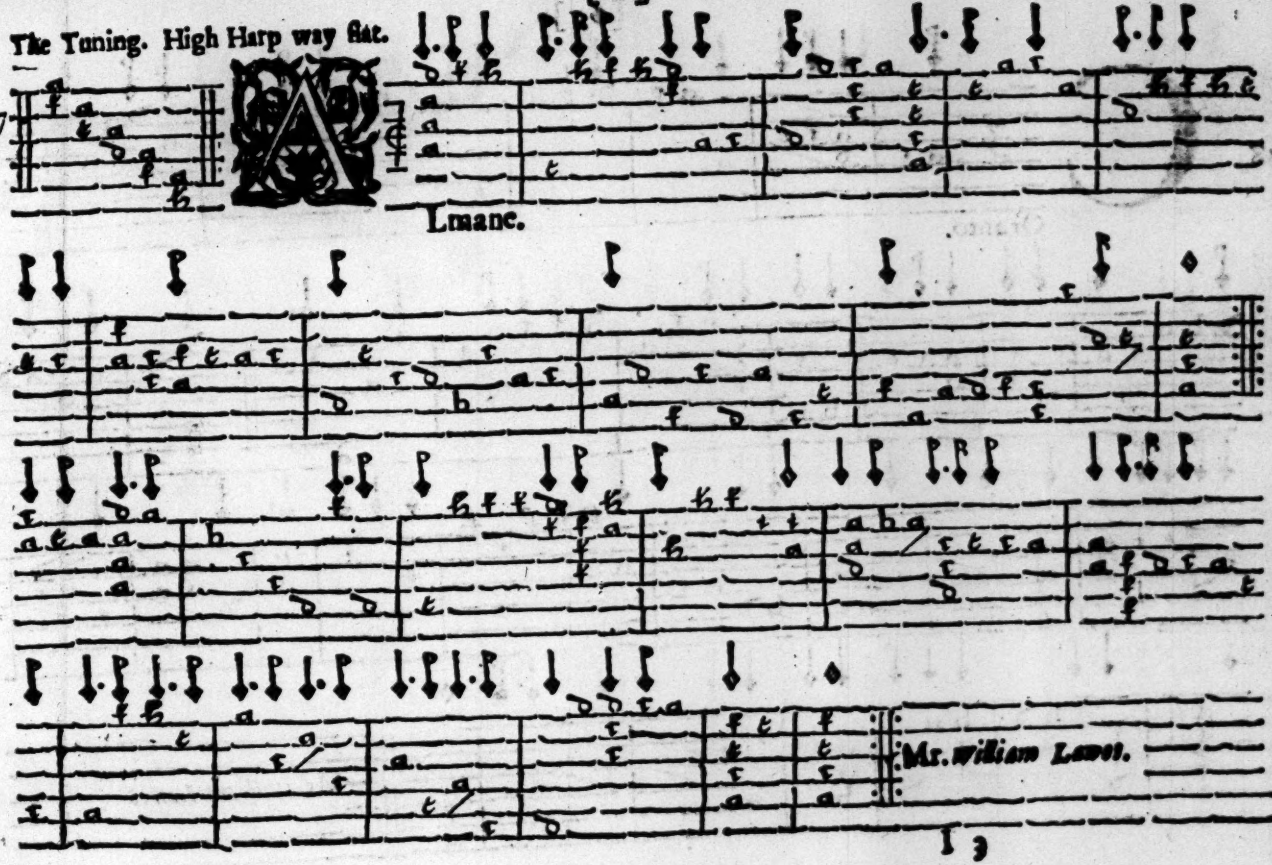
1 2

66

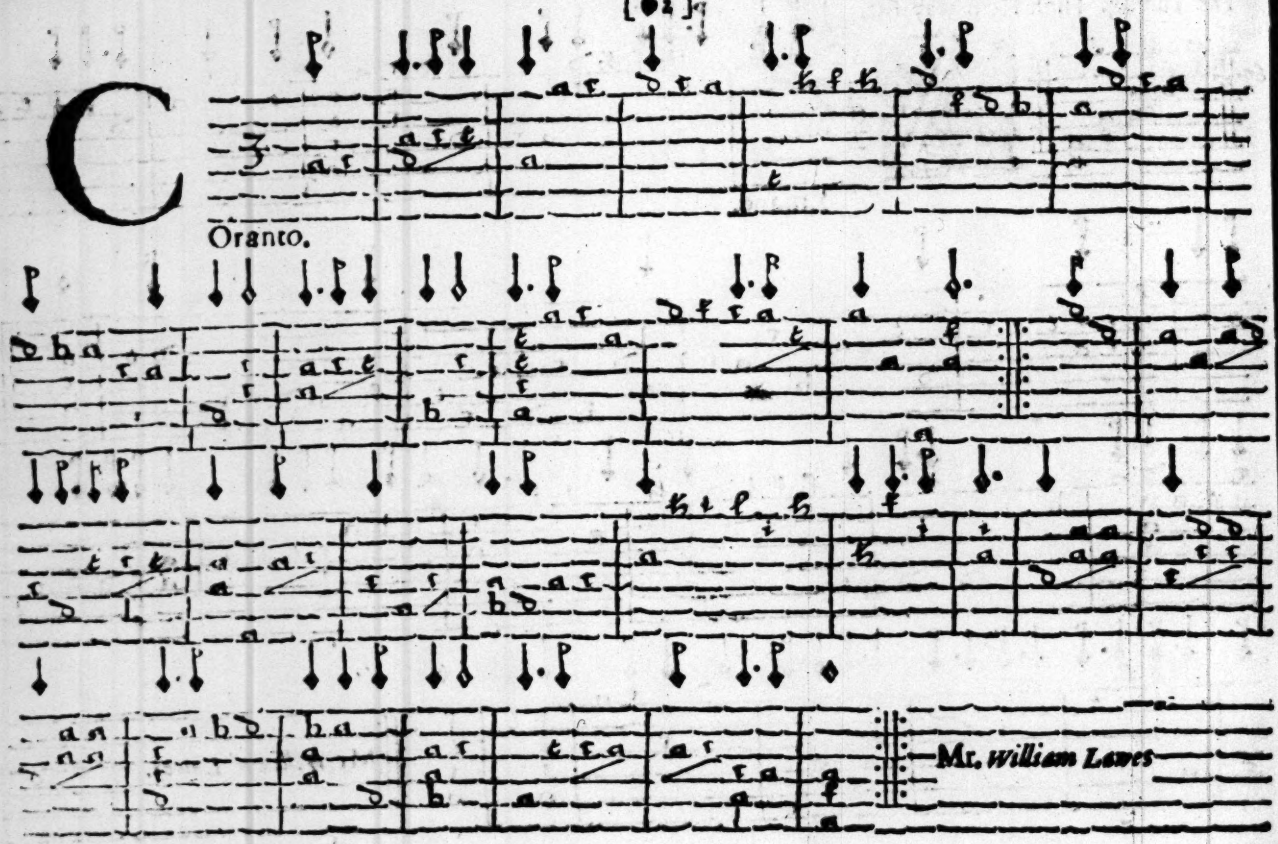


Orando La Visione.

The Tuning. High Harp way flat.



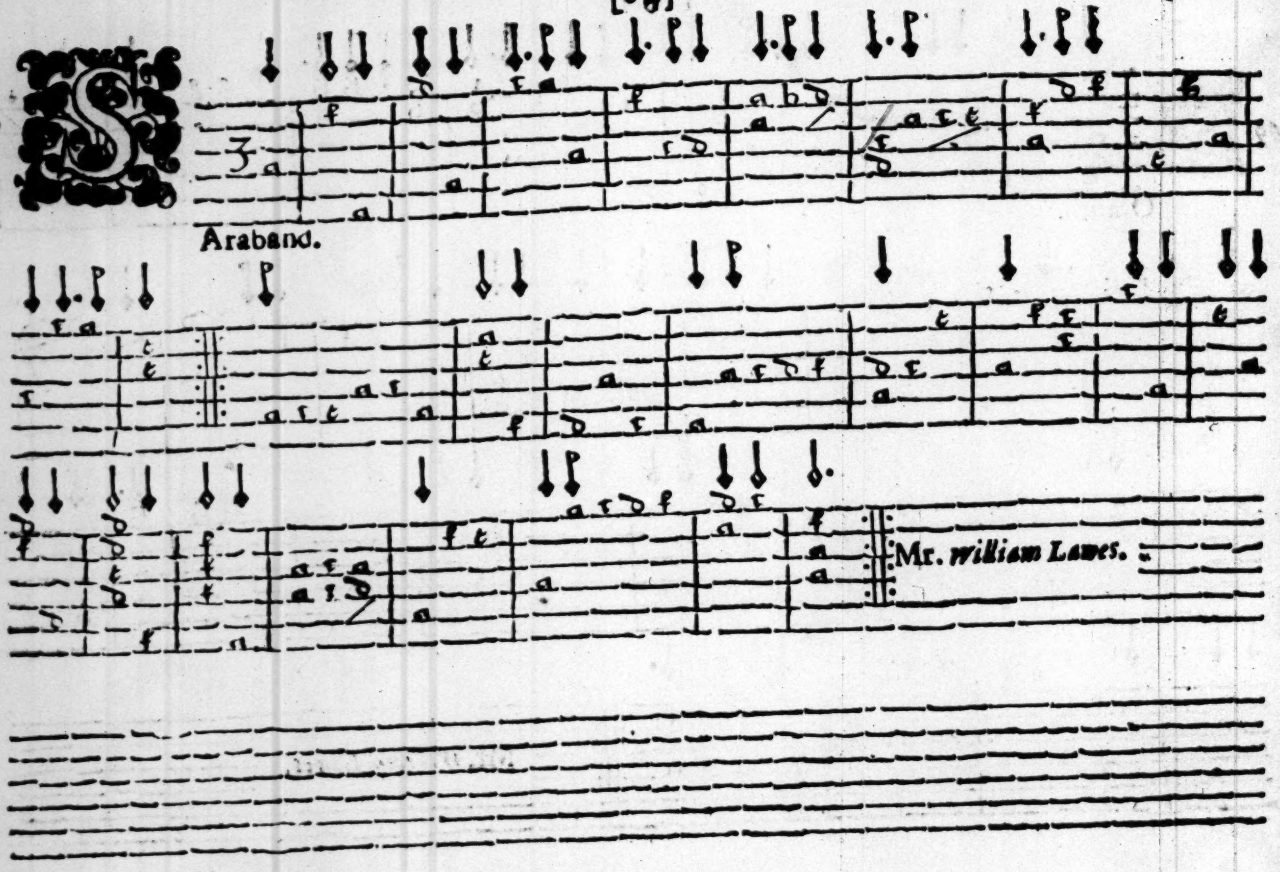
68

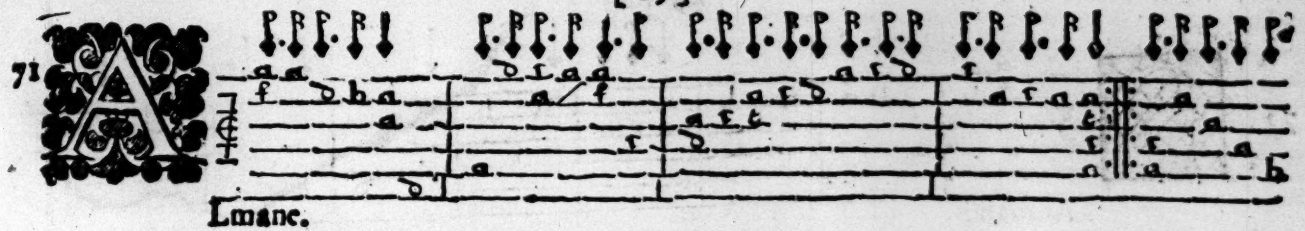


69

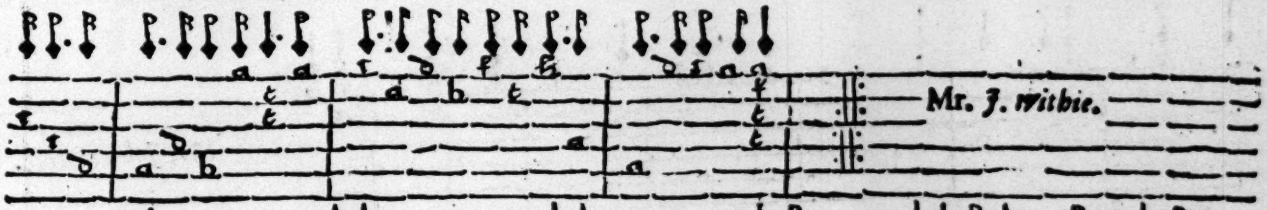
Oranto.

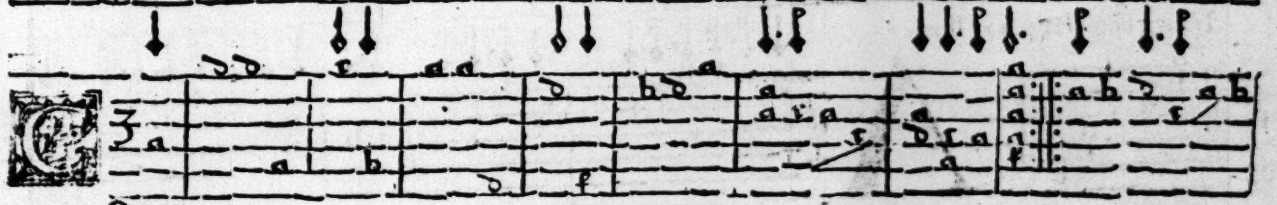
Mr. *William Lawes.*


Araband.
Mr. William Lawes.

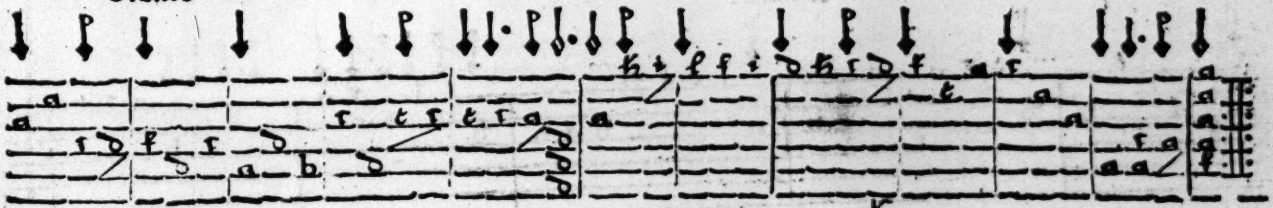
71 

Lmane.



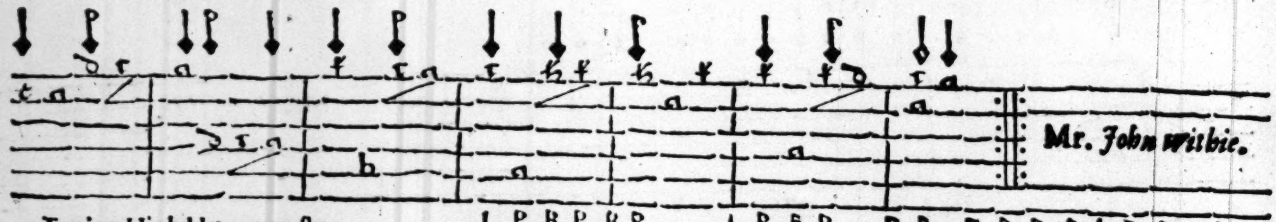
72 

Oranto



73

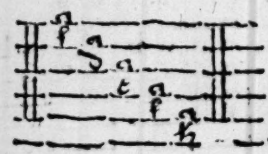
Araband.



Mr. John Wilbie.

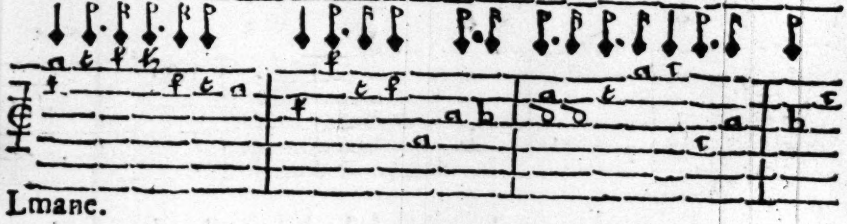
Tuning High Harp way sharp.

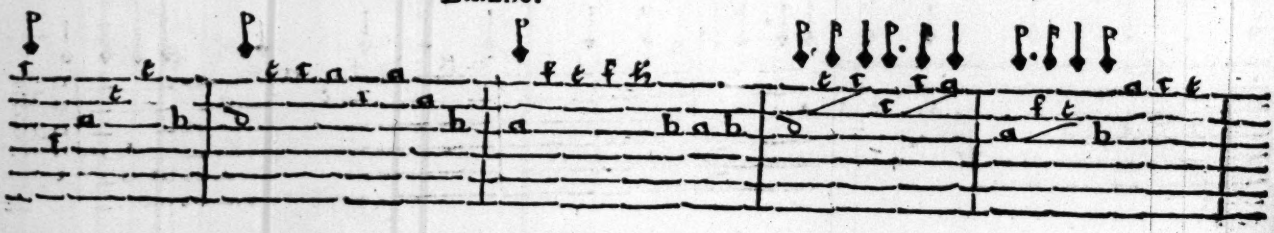
74

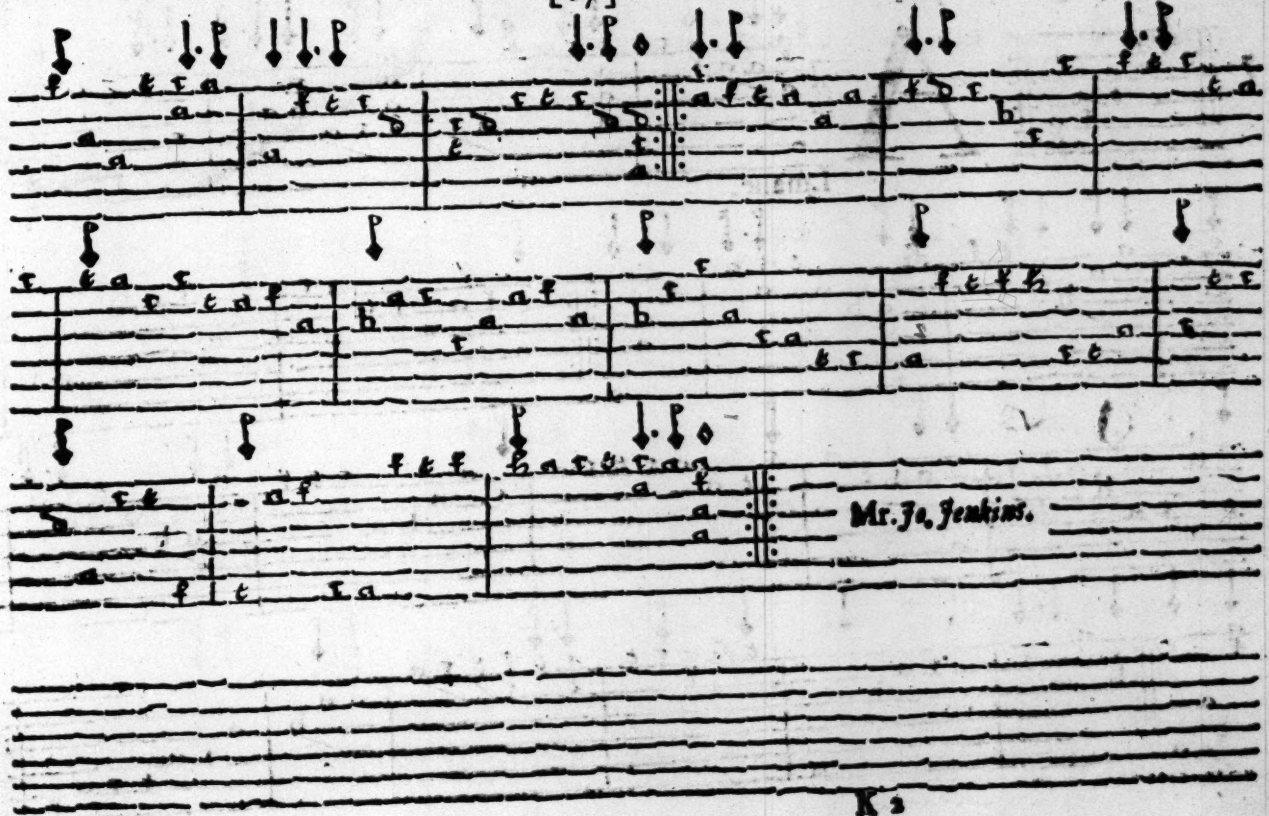


A

Lmane.

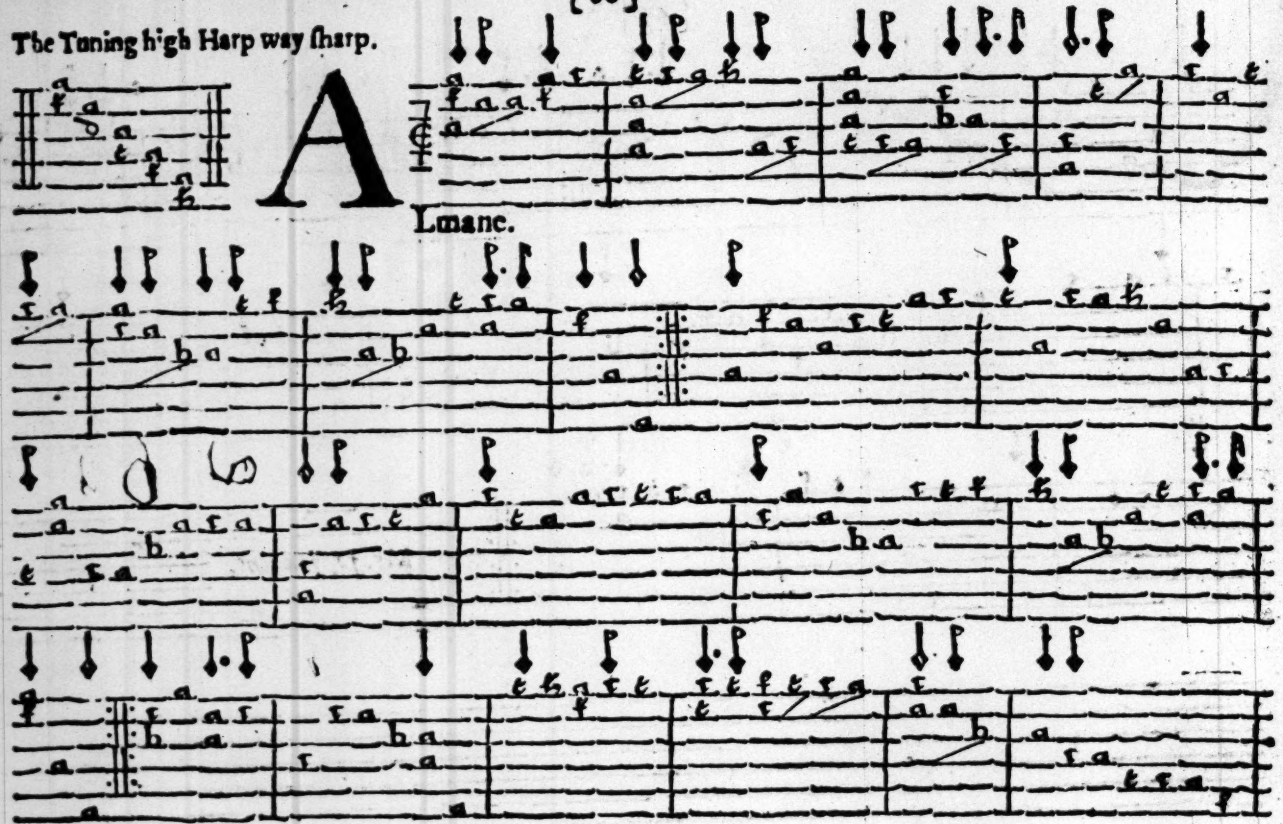


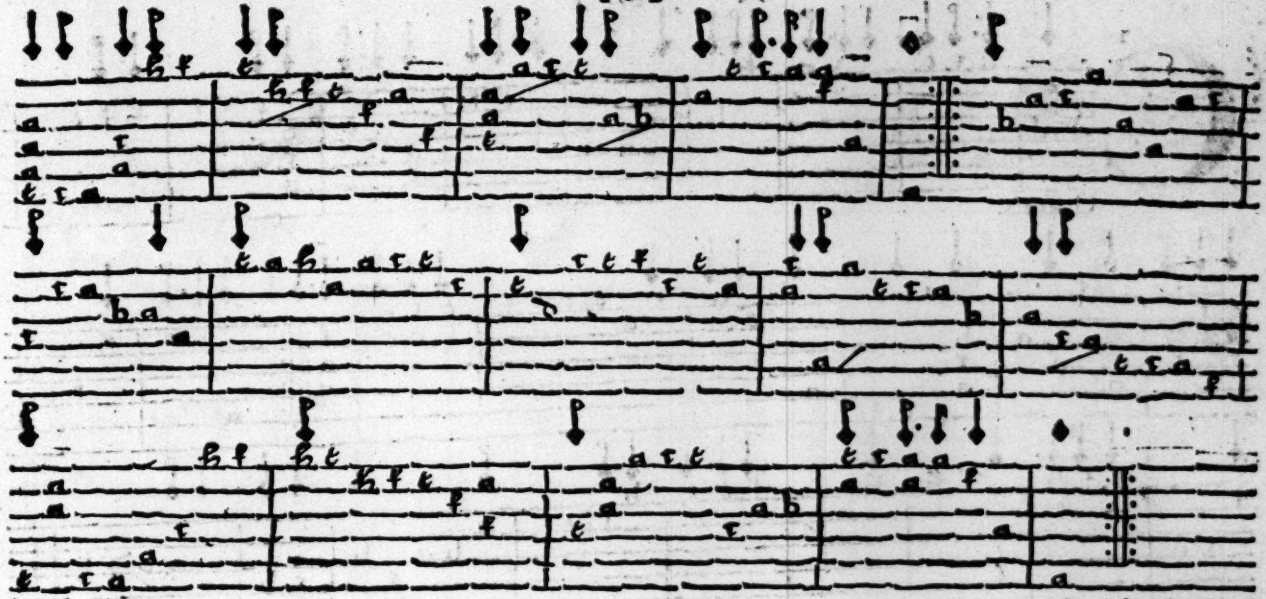



Mr. Jo. Jenkins.

The Tuning high Harp way sharp.

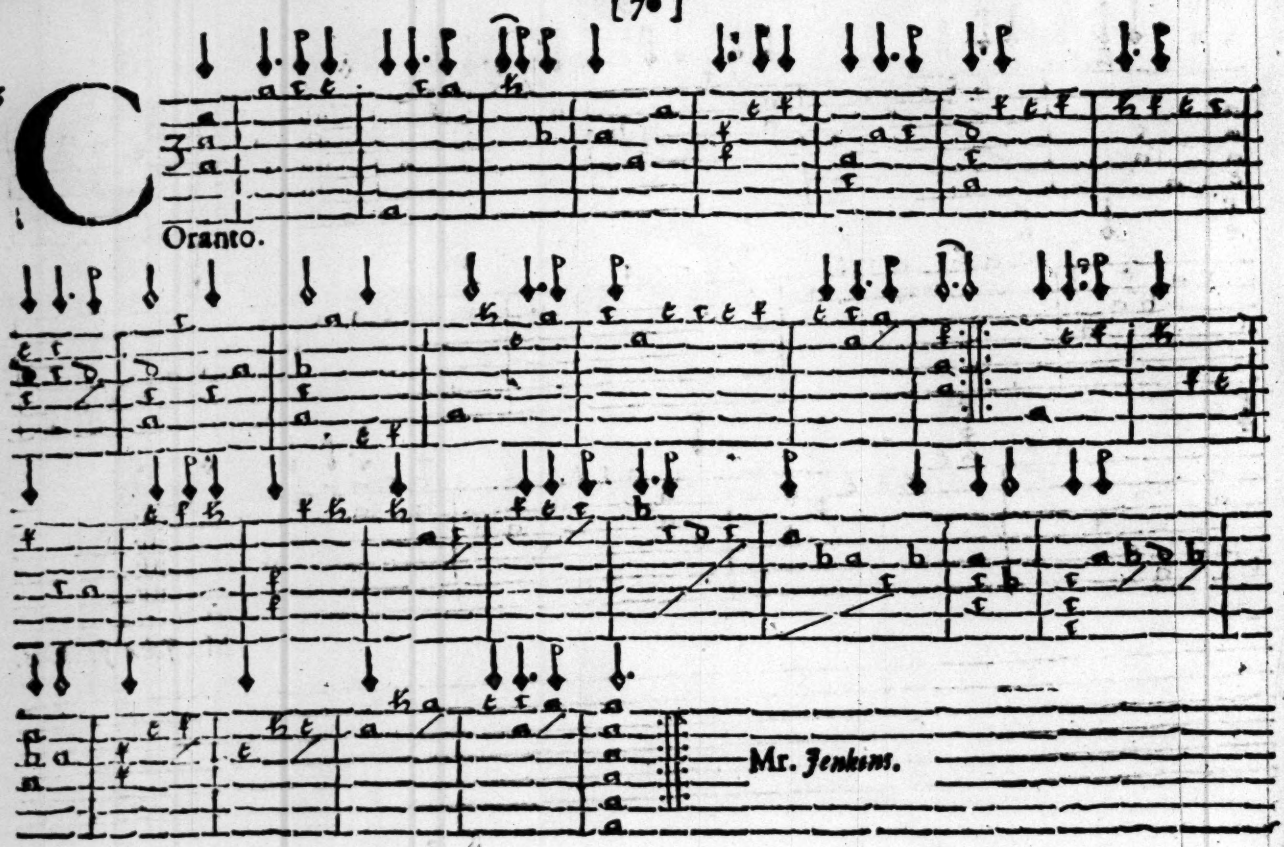
7.





Mr. John Jenkins.

76

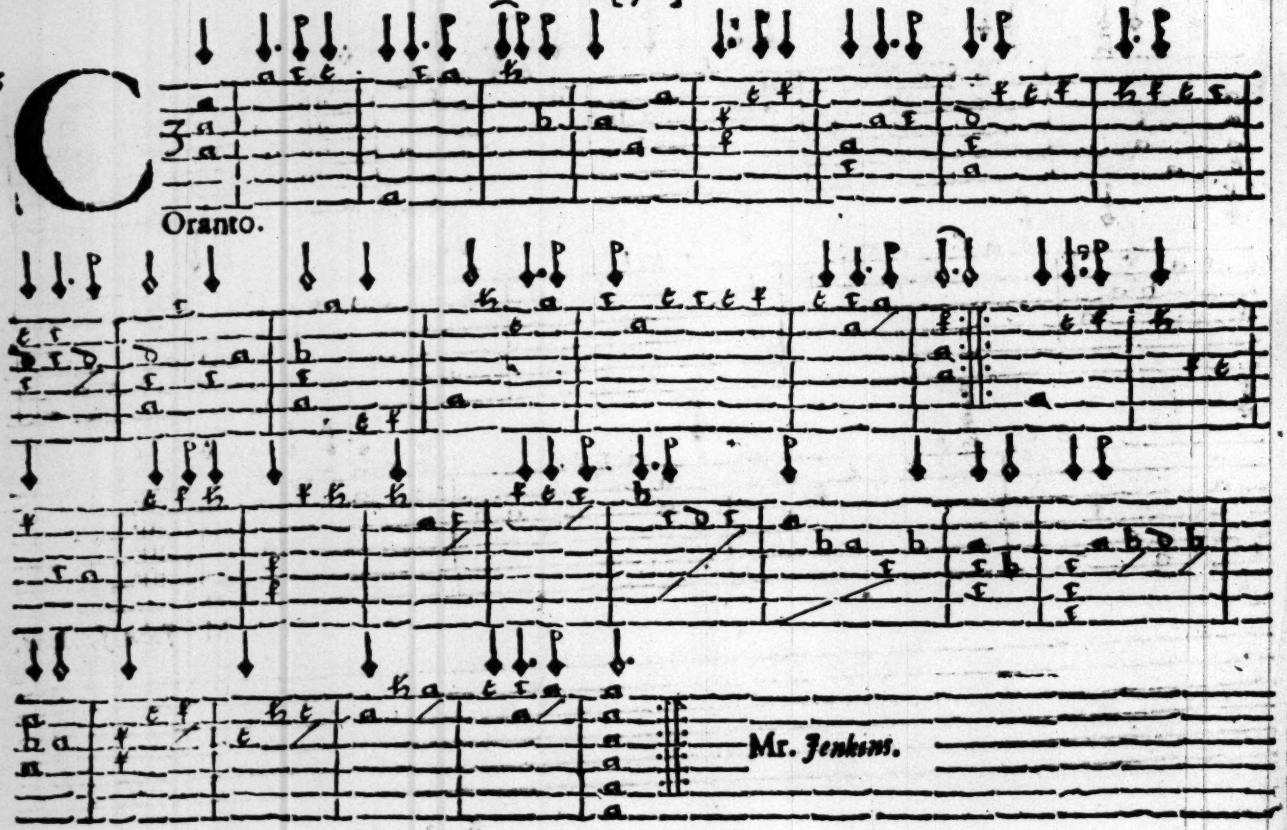


77

Araband.

Mr. Jenkins.

76

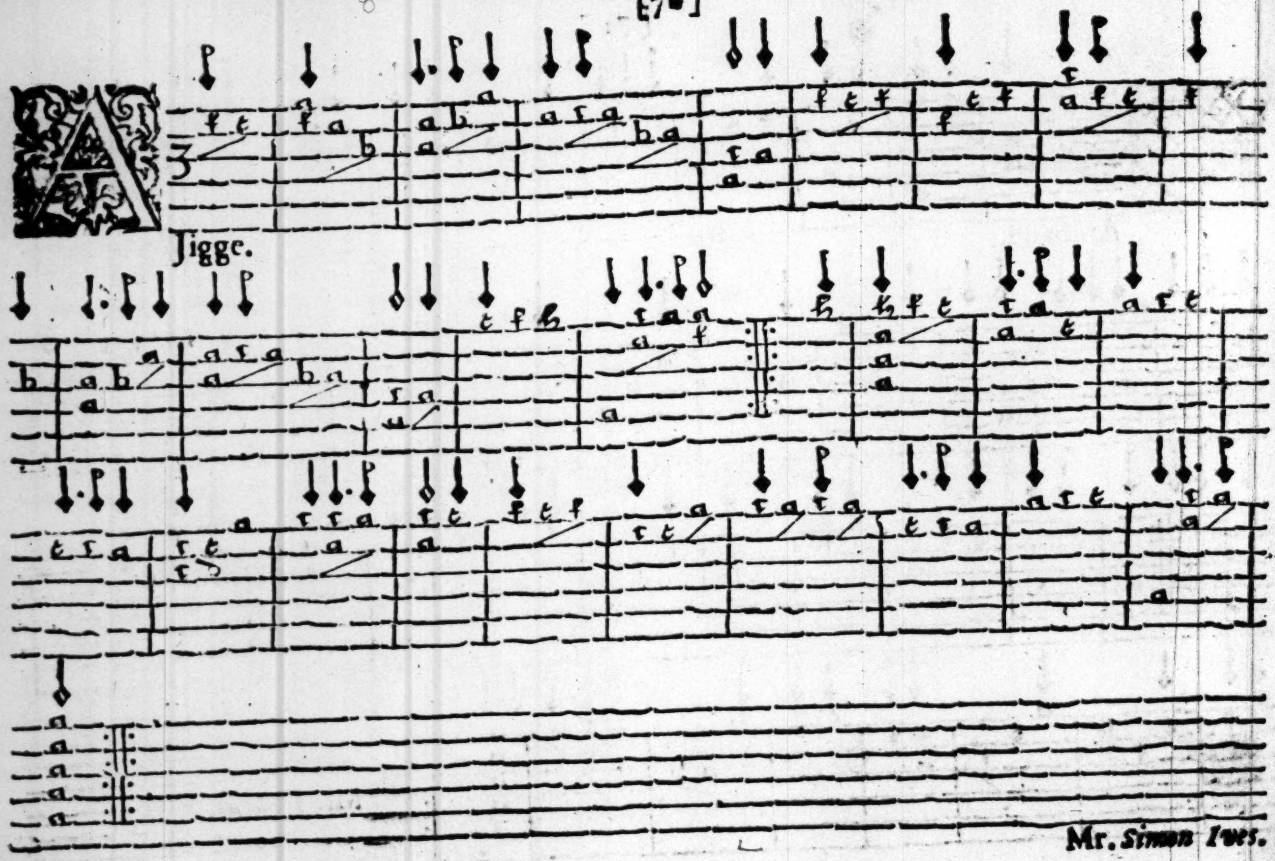


77

Araband.

Mr. Jenkins.

78



The Tuning.

79

Yre.

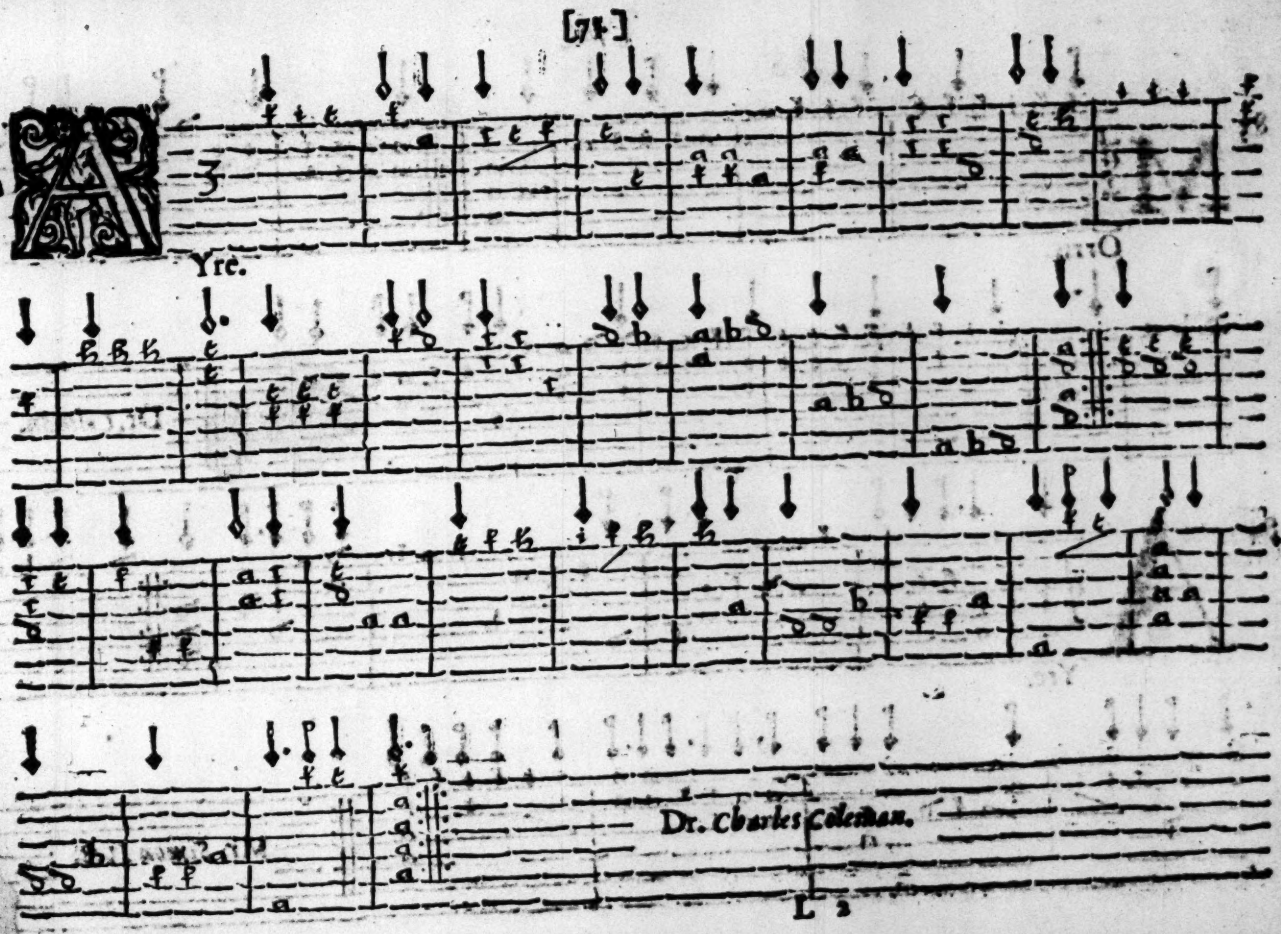
80

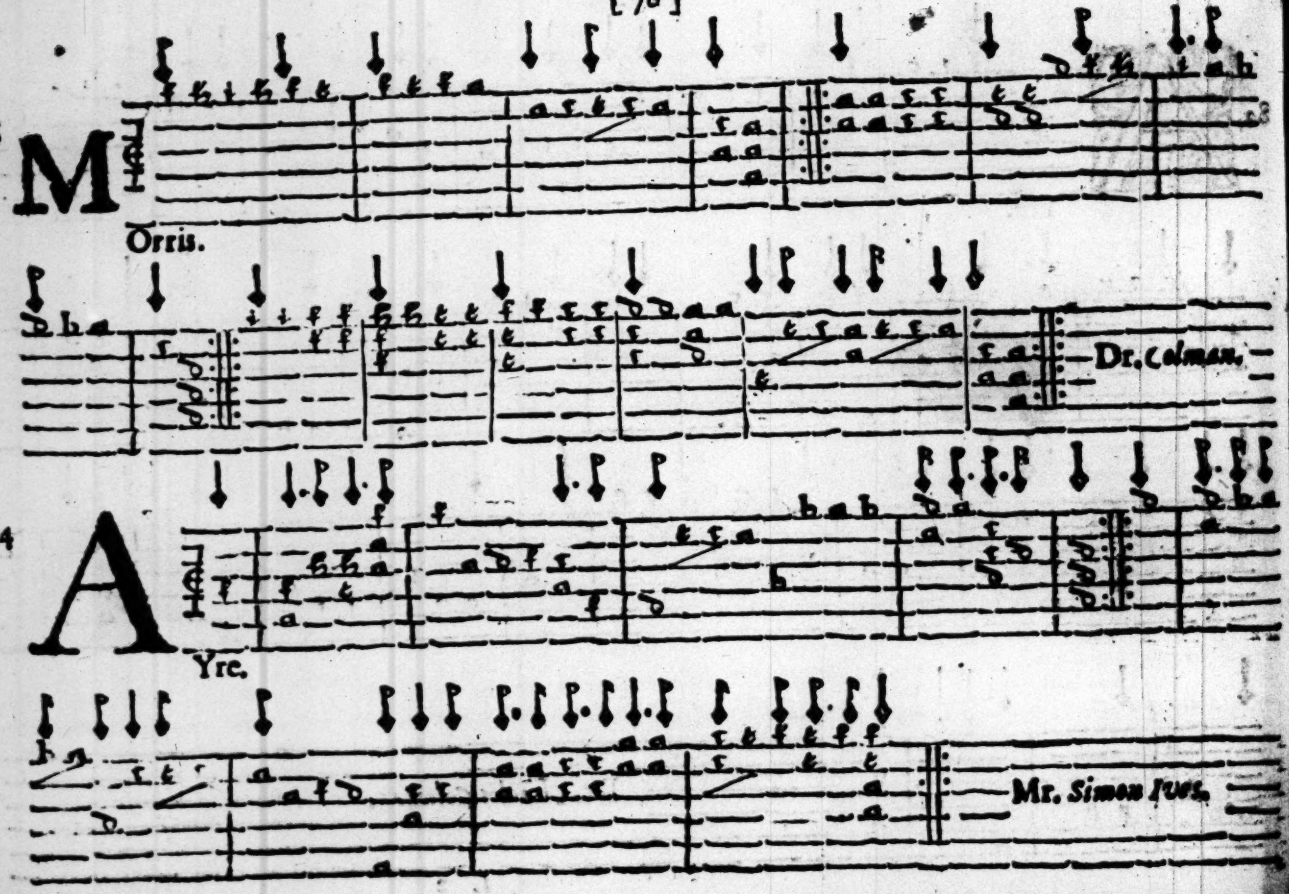
Iggc.

Dr. Colman.

Yrc.

Dr. Coleman.


Yre.
Dr. Charles Coleman.


83
M
Orris.
Dr. Colman.
84
A
Yre.
Mr. Simon Ives.

85

Illi-Bower.

Mr. Simon Iust.

86

Rangle Devilage.

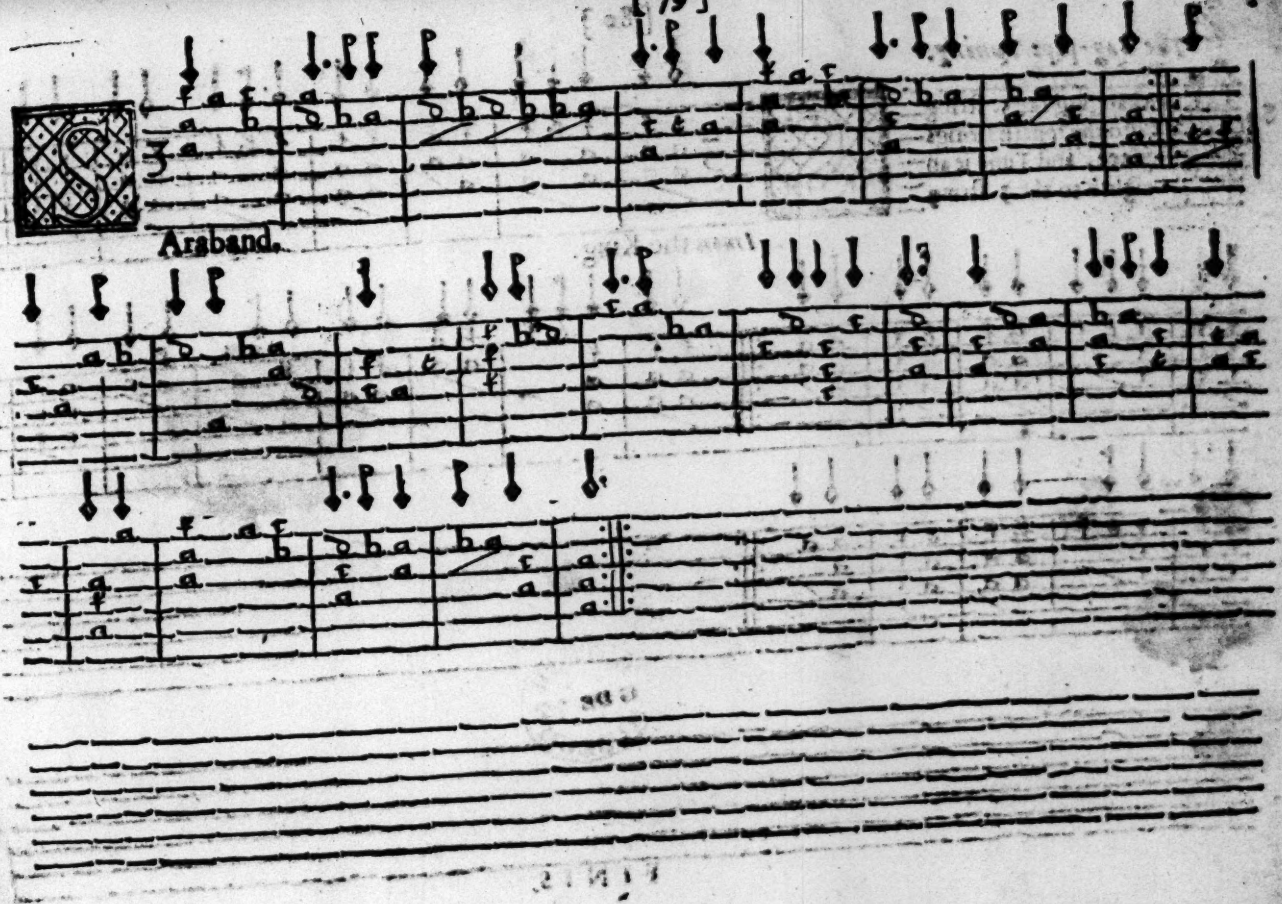
87

Yrc.

Mr. Aylward.

88

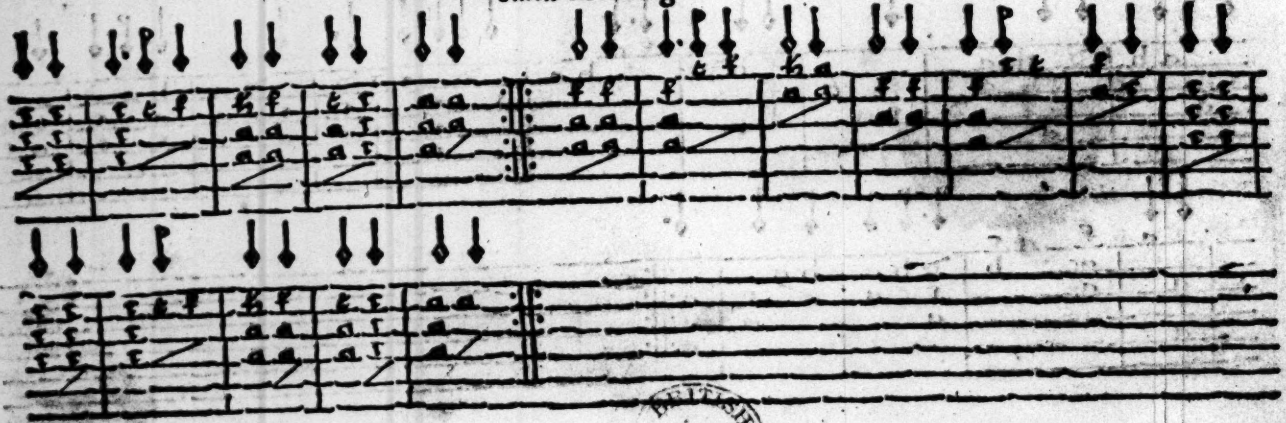
Arsband.



The Bag-pipe Tuning.

89 changing the 5. string into the fourth string place, and Tune it an eighth to the 3. string

Imon the King.



BRITISH MUSEUM 6 DE 77

FINIS.